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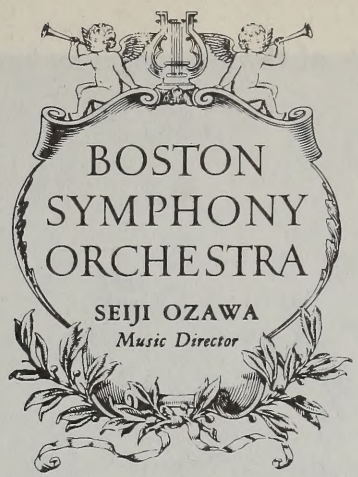
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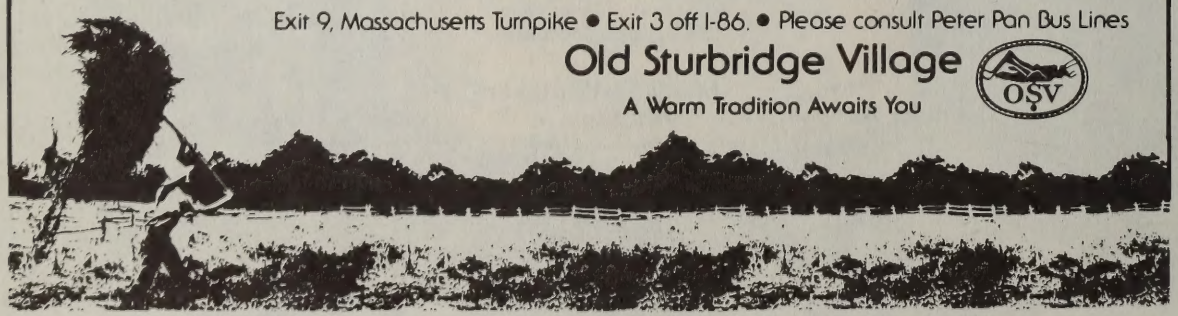
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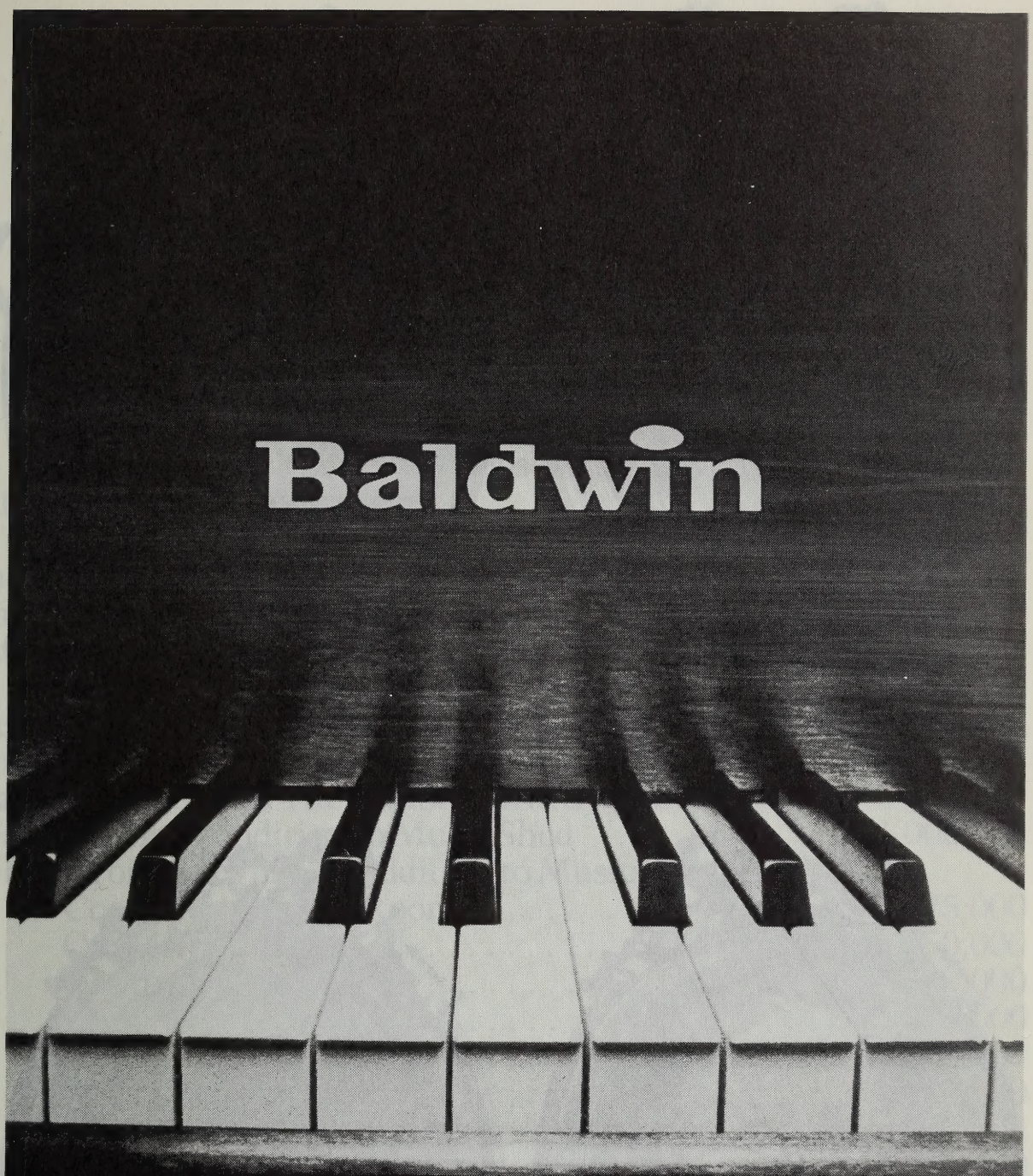
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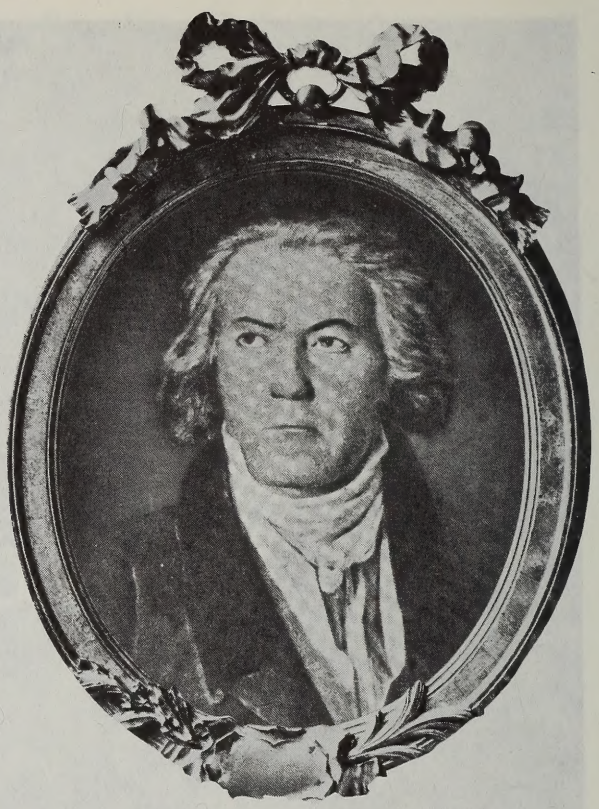
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Eugene Ormandy • Seiji Ozawa • André Previn

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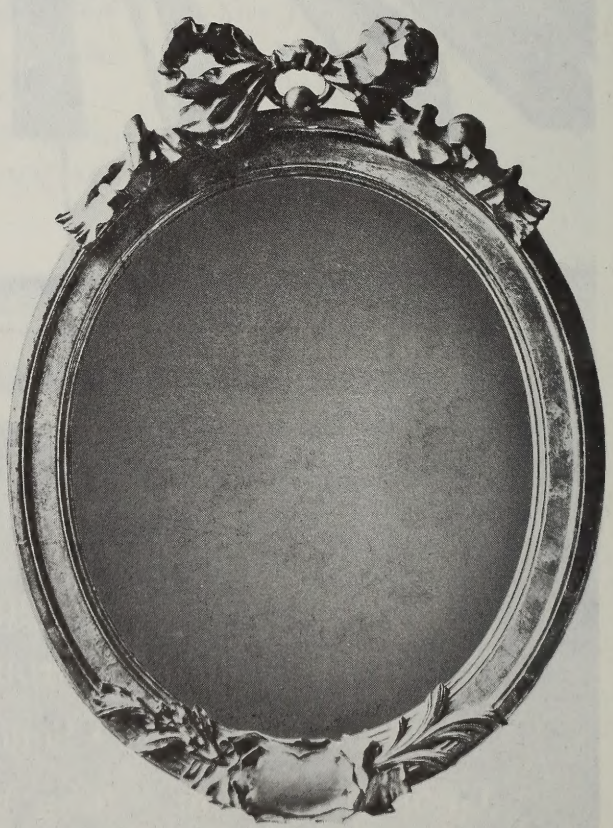
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Naming of new addition to Music Shed	$1,000,000
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For more information, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Telephone: (617) 236-1823 or at Tanglewood, (413) 637-1600.

BSO 100

TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

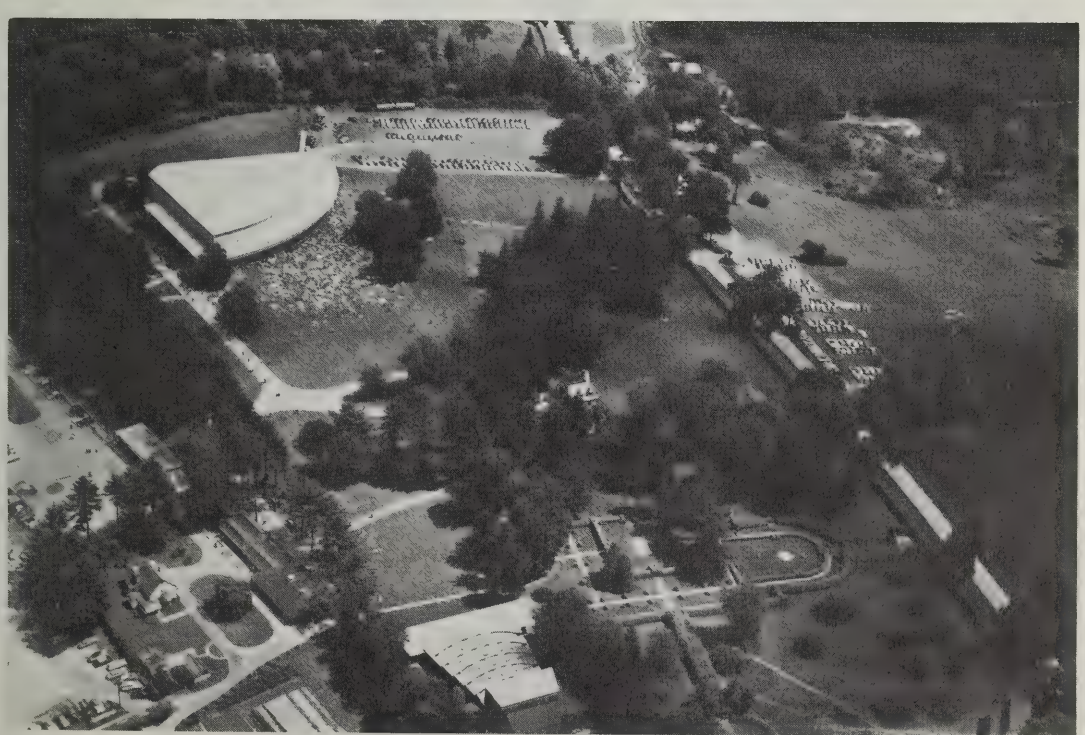
Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

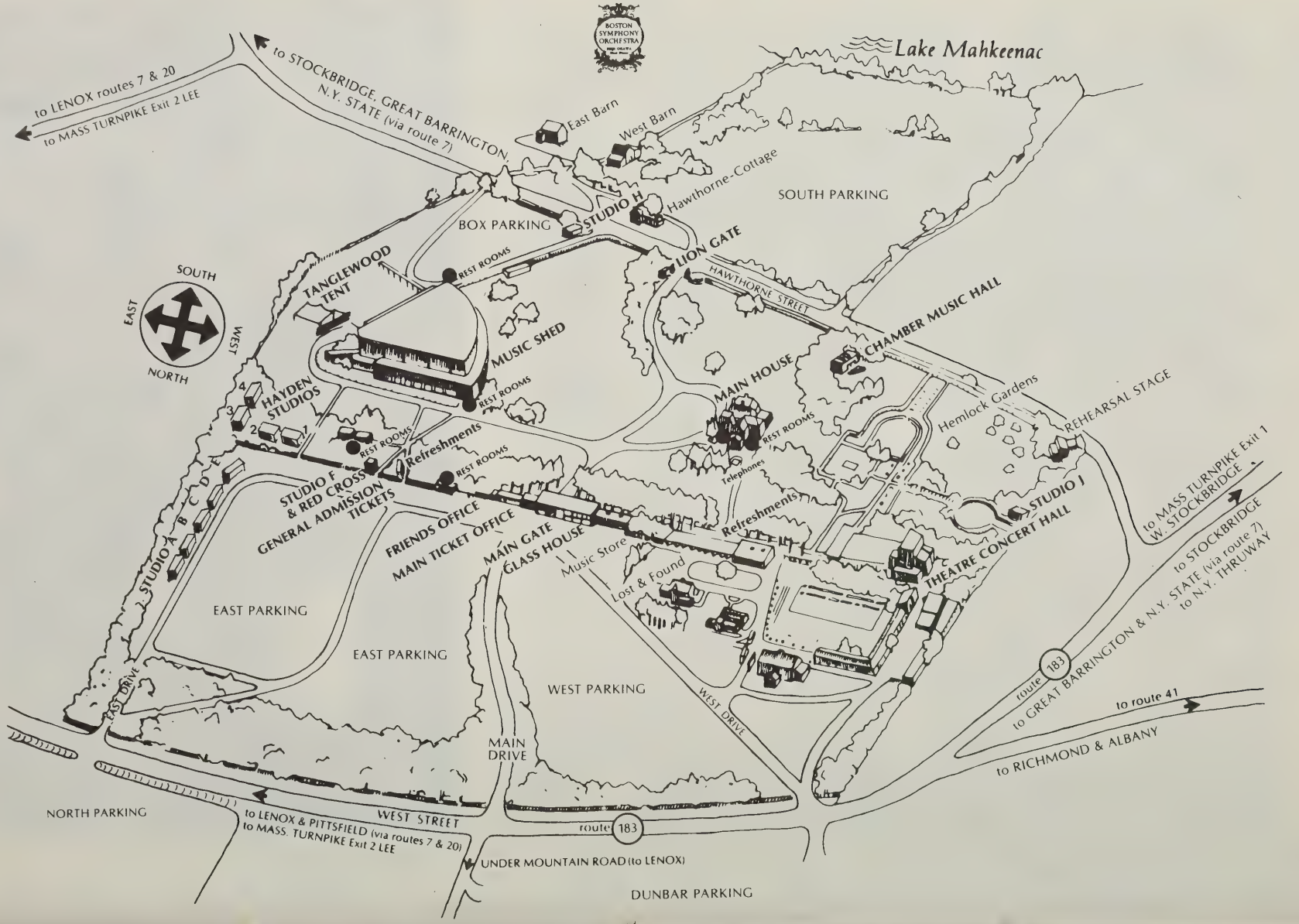
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



Map of Tanglewood



TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

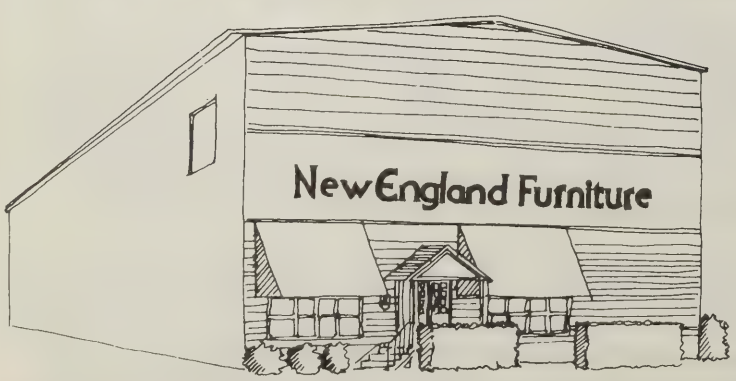
Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

BSO

Boston Symphony Chamber Players European Tour

Funded by grants from Bechstein Piano and the Digital Equipment Corporation, the Boston Symphony Chamber Players recently undertook an immensely successful 14-concert European tour beginning 6 May in London and finishing 22 May in Vienna. Tour highlights included appearances at King's College Chapel in Cambridge, at the Brighton Festival, and at the Flanders Festival in Kortrijk, Belgium. They were joined by members of the Academy of St. Martin-in-the-Fields for a Brahms Festival performance in Cologne and were also heard in eight other cities, including Dusseldorf, Mannheim, Munich, and Prague. Made up of the BSO's first-desk performers under the artistic direction of BSO concertmaster Joseph Silverstein, the Chamber Players celebrated their 15th anniversary with the 1979-80 season, and they're no strangers to international tours: they've brought BSO-caliber music-making to various parts of Europe, South America, and the Soviet Union. Said violinist Silverstein, "This sort of opportunity lets us carry the BSO banner to cities that the Boston Symphony itself wouldn't normally reach, even with the orchestra's expanded schedule of world appearances." The Boston Symphony Chamber Players, together with guest pianist Gilbert Kalish and the renowned Tokyo String Quartet, open the Berkshire Music Festival's summer season with a weekend of chamber music beginning this Thursday, 26 June.

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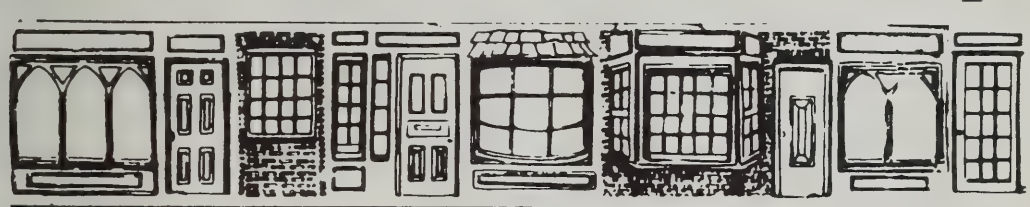
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Open daily 'til 5:30.
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BSO Receives NEA Funding for 1980-81 Season

The Boston Symphony Orchestra has received $300,000 in federal funds for its 1980-81 season from the National Endowment for the Arts (NEA) to support such special concert activities as the Esplanade concerts, the Boston Symphony Chamber Players, and the Boston Symphony Youth Concerts. The $300,000 grant comes from money awarded annually by the NEA to symphony orchestras throughout the country as part of its Music Program grant series and is the largest Music Program award made by the NEA this year to a symphony orchestra. The $300,000 figure represents a 20% increase over the $250,000 award received by the BSO for the 1979-80 season. In addition, the orchestra has received a $100,000 grant to support the Berkshire Music Center, the BSO's summer program for advanced study in music.

This year, for the first time, the NEA awarded its grants based on criteria including an orchestra's artistic quality, organizational stability, financial responsibility, community involvement, and audiences served, in contrast to past years, when budgetary considerations have been a principal factor. In expressing his appreciation to the NEA for the two grants, BSO General Manager Thomas W. Morris noted pleasure "with the fact that implicit in this year's award of $300,000 is the NEA's endorsement of both our artistic and financial record because of the new criteria applied in the award of this money."

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Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Orientąl music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake,* violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder,* taped live in Symphony Hall last year.



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BOSTON SYMPHONY ORCHESTRA

1979/80

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L., Enid, and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

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Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

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Chester Schmitz

Timpani
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Arthur Press
Assistant Timpani
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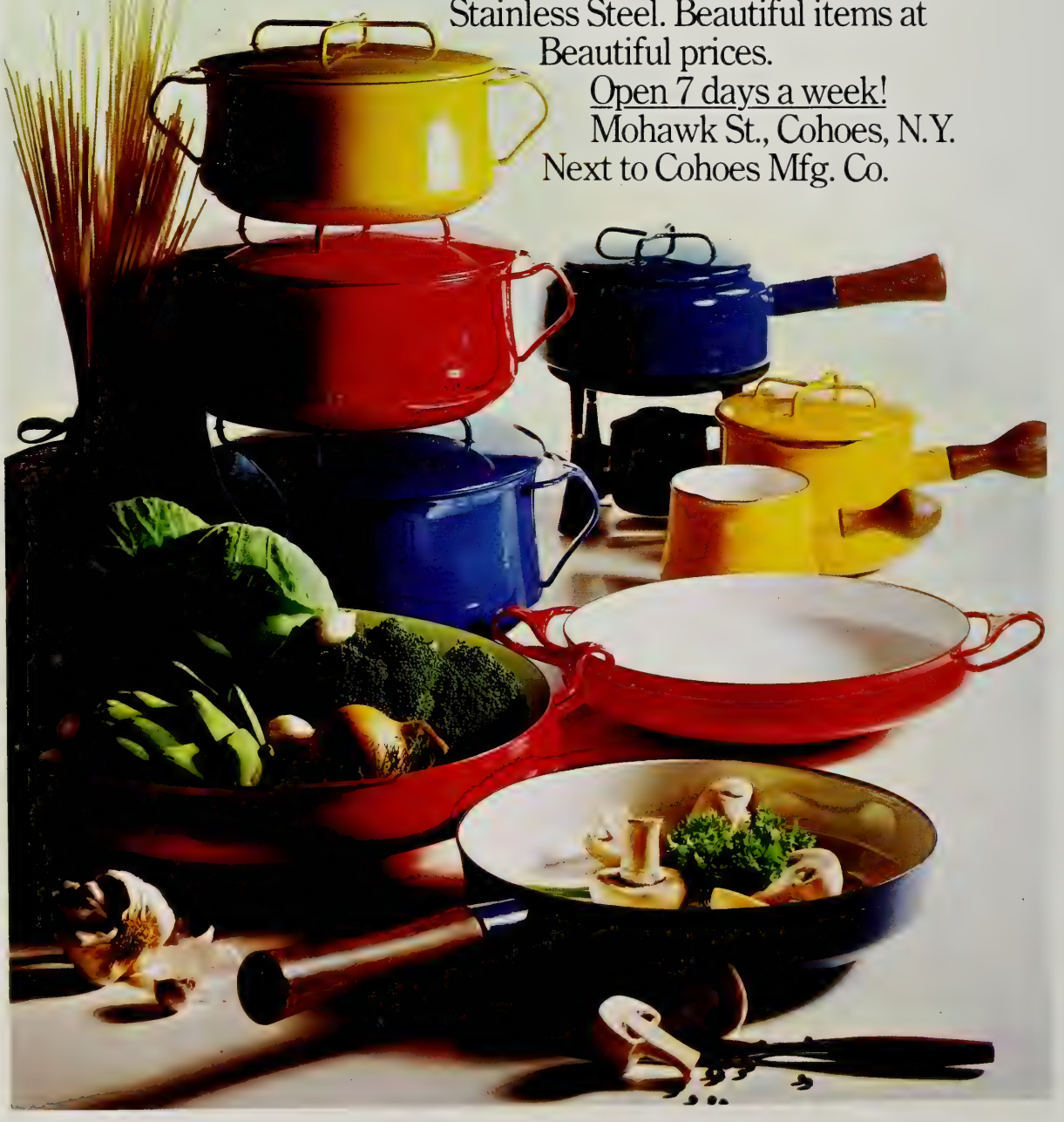
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Sadao Harada, cello
with Gilbert Kalish, piano

MENDELSSOHN — String Quartet in A minor, Opus 13
Adagio—Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto—Allegro di molto
Presto—Adagio non lento

SCHUMANN — Quintet in E flat for piano and strings, Opus 44
Allegro brillante
In modo d'una Marcia. Un poco largamente—Agitato
Scherzo molto vivace
Allegro, ma non troppo

INTERMISSION

DVOŘÁK — Quintet in A for piano and strings, Opus 81
Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

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NOTES

Felix Mendelssohn-Bartholdy
String Quartet in A minor, Opus 13

This is an astonishing work to show up in the output of a boy of eighteen. To be sure, Mendelssohn was no mere lad when he wrote it. He had been composing for a decade, had published his Opus 1 half a dozen years earlier, and had produced the string Octet, one of his most brilliant and fully achieved works, already at the age of sixteen. In some of his earlier chamber works, Mendelssohn rather liked to show off his contrapuntal skill; here the part-writing is completely assured, but never paraded for its own sake. And the harmonic richness draws from late Beethoven (quite probably from his Opus 132 quartet in the same key) and even foreshadows Wagner at times, achieving an urgency that Mendelssohn himself rarely recaptured.

Perhaps the biggest surprise in this score is its derivation from one of Mendelssohn's songs—not simply the fact of derivation, but rather the manner. Chamber music works employing song material are almost always in a theme-and-variations form, with a rather straightforward statement of the song followed by increasingly brilliant elaborations. Schubert's variations on his own *"Death and the Maiden"* and *"The Trout"* are among the best-known examples in the literature. Mendelssohn drew upon a short song, *"Frage* (Question)," which he had composed in the spring of 1827. By 26 October of the same year the song had been transformed almost beyond recognition through wide-ranging paraphrases in each of the four movements. The quartet as a whole is framed by a passage in A major that opens the first movement and closes the last with momentarily explicit references: *"Ist es wahr?* (Is it true? Is it true that you are always waiting for me in the arbored walk?)" (The major-key frame explains why the quartet is sometimes described as being in A major, though, with the exception of these short reminiscences, the first and last movements are clearly in the minor mode.) The dotted-note *"Ist es wahr?"* pattern and a lyrical turn of legato phrase from the song permeate the intense and contrapuntal opening movement, the emotionally charged slow movement, the folksong-like Intermezzo, and the dramatic, almost un-Mendelssohnian finale.

Mendelssohn told a story about himself that illustrates how unusual this work is among his compositions. When the quartet was being performed in a Paris salon, Mendelssohn's neighbor nudged him during the last movement and whispered knowingly, "He does that in one of his symphonies." The composer, rather nonplussed, asked, "Who?" The stranger replied, "Beethoven, the composer of this quartet." Mendelssohn's comment on the incident: "This was bitter sweet!" As the hectic fugato of the last movement yields to a vigorous unison passage, the final page of the score bids farewell, one by one, to themes from earlier sections, and a recitative for solo violin ushers in for the first time a literal quotation of the song, from which we have been hearing so many motives, to conclude the quartet in Mendelssohn's best lyrical vein.



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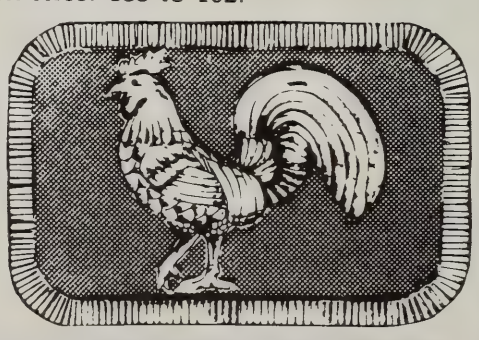
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Robert Schumann
Quintet in E flat for piano, two violins, viola, and cello, Opus 44

Schumann wrote this quintet early in the fall of 1842, his "chamber music year." He had just finished the three string quartets, Opus 41, and was soon to turn to the Piano Quartet, Opus 47 (to be heard tomorrow night). Both the string quartet and piano quartet genres had notable histories, going back to the classical works of Haydn and Mozart, but the piano quintet was an entirely new medium, created singlehandedly by Schumann with this, his one contribution to it—and his most popular work of chamber music. But clearly the combination of piano and string quartet had its attractions, for he was soon followed by other composers in many countries: Brahms and Reger in Germany, Dvořák in Bohemia, Franck and D'Indy in France, Chadwick, Foote, Beach, and Farwell in America, Elgar in England, and Shostakovich in Russia.

Up until 1840, Schumann had composed entirely for the piano, and almost entirely in miniature. He always found it something of a strain to think in the large-scale terms necessary for a symphony or a major work of chamber music, but in this quintet he succeeded in reconciling the demands of form and expression as rarely before or after. He was, of course, completely at home with the piano, which was his own instrument, but he also gave the string parts beautiful and expressive things to do, though at times they are almost symphonic in character.

The first movement grows from an upward-leaping, energetic theme that is related by distinct family resemblance to most of the remaining ideas of the movement, including the lyrical piano afterthought that becomes the transition theme and generates in its turn the secondary theme of the movement. The piano functions as forceful leader, but also as subdued accompanist; during the development section the piano tosses off vigorous speeded-up motives from the opening idea against slower-moving chords in the strings, producing a gradual rotation through the tonal universe before rolling around to the tonic and the recapitulation.

The C minor funeral march of the slow movement was probably inspired by Beethoven. Dotted rhythms, played softly but clearly marked with moments of silence between the chords, create a hushed and expectant atmosphere. A lyrical trio in C major provides contrast of mood, but fails to prepare us for the dramatic surprise of the second trio, in a stormy F minor against which the viola attempts to recall the funeral march; the minor mode yields to F major for a new statement of the lyrical first trio, now especially sweet for having followed such an outburst. The funeral march itself returns with a dying fall and longer periods of silence, recalling the Beethoven of the *Eroica* Symphony and the *Coriolan* Overture. The dramatic turn of the second trio was an afterthought, suggested to Schumann by Mendelssohn, who sightread the piano part in a private performance held in December 1842 (deputizing for Clara Schumann, who had fallen ill and was unable to play). The original second trio was in A flat major and surely lacked the dramatic energy that the minor key imparts to the definitive version.

The scherzo is built on rushing scales, punctuated by heavy chords and syncopated cadences. The first trio features a canon between first violin and viola with a theme built on a descending fifth, a motive prominent from the beginning of the quintet. The second trio, again suggested by Mendelssohn, changes the meter from 6/8 to 2/4 for a striking contrast of mood. The final coda of the scherzo firmly re-establishes the tonic key of E flat, which is necessary in part because the finale opens in a distant key and only works around to the tonic after two full statements of the theme. The entire movement carries on a wide-ranging modulation, and even the recapitulation begins outside of the home key. But in order to make up for all this distant traveling and to provide a heady climax, Schumann creates a fugato, working in all the themes of the last movement, and then, in a massive fugal coda, combines the opening themes of first and last movements in a memorable moment that sets off a splendidly vigorous free fugue to bring the quintet to its resonant conclusion.

Antonín Dvořák
Quintet in A for piano, two violins, viola, and cello, Opus 81

Dvořák had written a piano quintet in A major (which he called Opus 5) in the late summer of 1872; it was performed that November in Prague, but the composer himself was dissatisfied with it and destroyed his copy of the score. Fifteen years later he had second thoughts and asked the impresario of that 1872 concert to send him his copy of the quintet, which still survived, in order that he might attempt a revision. He did make drastic changes, but the improvement was not, to his mind, great enough to induce him to offer the work to a publisher. Instead he decided to start over from scratch rather than waste further time on his juvenilia; a few months later he began his second piano quintet in A major, an incomparably greater work. It was composed during one of the happiest periods of his life, when he was living at his country home in Vysoká and writing in his best nationalistic vein. The composition took in all six weeks, from 18 August to 3 October 1887.

The most obvious nationalistic Czech element in the score is the second movement, labeled *"dumka,"* a term that Dvořák is responsible for introducing into musical terminology, although he could not define it precisely (or perhaps did not care to try). He used it a few years later as an overall title for the *Dumka* Trio, Opus 90; while that piece was still in manuscript, Dvořák played it through in New York with two of his colleagues from the National Conservatory of Music. The cellist on that occasion was Victor Herbert, who recalled later: "We liked the composition immensely and I asked him what 'Dumbka' [*sic*] meant in Bohemia—He thought for a while—shook his head and said to our surprise: *'It means nothing*—what *does* it mean?'" Grove's Dictionary defines *dumka* (plural *dumky*) as a Ukrainian word meaning "lament," usually used in music for a slow expressive movement containing a number of short contrasting sections (not all of them lugubrious).

Actually the variety of moods in the quintet ranges as widely as anything in Dvořák's output. Although the quintet as a whole is in the major mode, the first theme turns almost immediately from A major to A minor, and the second theme (first stated by viola) is a pensive tune in C sharp minor. The closing measures are assertive, but they do not entirely outweigh the generally grave character of much of the movement. We are thus prepared for the melancholy of the *dumka,* in F sharp minor, that follows. A slow figure on the piano, decorated by tremolos to suggest folk improvisation, precedes and follows the main theme heard in the viola. This alternates with a contrasting lighter section in the major mode and later with a *vivace* contrast, but the main lamenting theme keeps recurring throughout.

The scherzo is called a furiant by Dvořák, but it lacks the characteristic rhythmic shift (two bars of 3/4 fusing to form one of 3/2) of the genuine furiant—rather it is a waltz tinged with Bohemian accents. The middle section is haunted by a ghostly recollection of the main tune. The finale is more outgoing, with echoes of folk dance throughout and a vigorous, satisfactory conclusion.

—Steven Ledbetter

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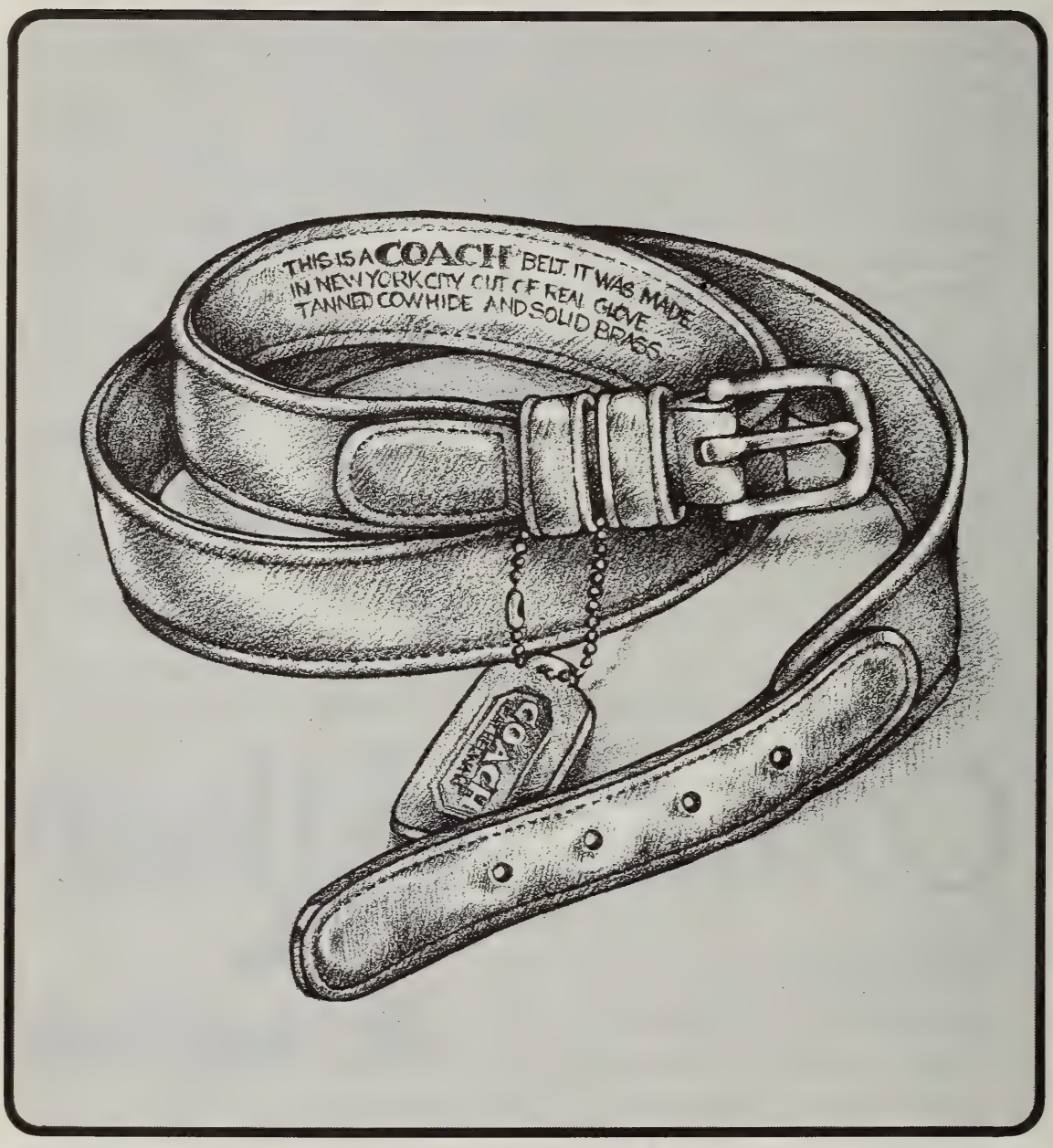
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with Gilbert Kalish, piano
Max Hobart, violin

DVOŘÁK — Terzetto in C for two violins and viola, Opus 74

Introduzione: Allegro ma non troppo
Larghetto
Scherzo: Vivace—Poco meno mosso—Vivace
Tema con variazioni

SCHUMANN — Quartet in E flat for piano and strings, Opus 47

Sostenuto assai—Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

INTERMISSION

MENDELSSOHN — Trio in D minor for piano, violin, and cello, Opus 49

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

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NOTES

Antonín Dvořák
Terzetto in C for two violins and viola, Opus 74

Dvořák's Terzetto has been punished for its unusual scoring, punished by neglect. (Presumably the uncommon title stems from the composer's desire to distinguish between this combination and the more common string trio group of violin, viola, and cello.) Dvořák wrote the piece in January 1887, which places it about halfway between the Seventh and Eighth symphonies, and just before what has become his most popular piece of chamber music, the Piano Quintet. As a young man, Dvořák had made his living as a string player, progressing from his father's combination of butcher shop and pub to the pit of the Prague Opera House, and now, forty-six and famous, he wanted to write something for himself to play on the viola with two violinist friends, Josef Kruis, a chemistry student, and Jan Pelikán, a professional in the orchestra of the National Theater. (The first violin part turned out too hard for Kruis, and Dvořák wrote a set of Bagatelles to fulfill the original intention.) The Terzetto is, in any event, a beautifully made piece, intimate, full of invention, and with no intimations of music-minus-one. The furiant-and-waltz scherzo is especially endearing, and the ten variations that make up the finale—unexpectedly in C minor until almost the end—are inventive and colorful, including even a sweetly pathetic operatic recitative.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.



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Robert Schumann
Quartet in E flat for piano, violin, viola, and cello, Opus 47

Schumann's Piano Quartet was the product of his "chamber music year" of 1842, which followed the "song year" 1840 and the "symphony year" 1841. During the course of 1842, Schumann produced his set of three string quartets, Opus 41, the Piano Quintet, Opus 44, and the present Piano Quartet. The quintet has always been the most popular of this group of pieces, and it is surely one of Schumann's most splendid creations, but the quartet, a smaller lyrical pendant in the same key, is full of felicitous Schumannesque touches.

The slow introduction to the first movement prefigures the main motive of the allegro that follows. At the end of the exposition, Schumann brings back the slow introduction, as if he is going to repeat it along with the entire exposition, but at the next-to-last note it suddenly veers off into the development, which builds steadily to a furious fortissimo return to the tonic and the opening of the recapitulation.

The scherzo is a headlong rush of eighth-notes twice interrupted for more lyrical trios; the second of these features one of Schumann's favorite rhythmic tricks—a passage so syncopated that upbeats sound like downbeats. The richly lyrical slow movement features a long-breathed melody offered to each of the strings in turn while the piano decorates and supports. As the viola takes up the song, following a dark middle section, the cellist must tune his bottom C-string down to B flat to produce a wonderfully deep pedal point in two octaves against the closing phrases of the rest of the ensemble. The energetic finale begins with a fugato based on a familiar-sounding theme; was Schumann thinking of the *Jupiter* Symphony? His interest in contrapuntal work is clearly evident in both of the E flat chamber works with piano composed at this time, and actual fugues or fugatos are a central part of the finale in each case.

—Steven Ledbetter

Felix Mendelssohn-Bartholdy
Trio in D minor for piano, violin, and cello, Opus 49

The medium of piano trio was a common one in the nineteenth century for family music-making in the parlor. Not only did dozens of composers pour out an enormous volume of original compositions, but the genre was also a common medium for transcribing orchestral works for study or performance at home (these were usually prepared by hack arrangers, but one of the most interesting—and certainly one of the best—was Beethoven's own arrangement of his Second Symphony for piano, violin, and cello). Still, amid this welter of trio writing, only a comparative handful of masterpieces resulted. Mendelssohn's two mature piano trios are the only really major works in the medium between those of Beethoven and Schubert (the last of them composed in 1827) on the one hand, and those of Brahms (beginning in the mid-1850s) on the other.

Chamber music played a constant role in Mendelssohn's childhood; he played piano duets with his sister, and before he was out of his teens he had composed three piano quartets as Opera 1, 2, and 3 and an unpublished piano trio that has disappeared. It was not until fifteen years later that he produced the first of the two surviving piano trios, the present one in D minor, composed in Leipzig in July 1839; it was first performed in the Gewandhaus on 1 February 1840. The work attained immediate popularity (which it has never lost) for the appealing directness and warmth of the themes, starting right with the first tune presented by the cello, and for the even distribution of material among the performers that makes it a grateful piece to play. The piano part, for all its brilliance of conception, is not allowed to overpower the others. Mendelssohn generally allows violin and cello to sing together in duet, while the piano fills out the harmony and varies the textures. Mendelssohn's lyricism predominates in the first and second movements (the latter, especially, coming across like one of the *Songs Without Words* expanded into a trio) and even in the energetic finale, while the scherzo scintillates with gossamer fairy music of the kind found in the *Midsummer Night's Dream* music, the scherzo of the Octet, or the finale of the Violin Concerto—Mendelssohn at his most typical and delightful.

—S.L.

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DVOŘÁK — Quintet in G for two violins, viola, cello, and bass, Opus 77

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MENDELSSOHN — Octet in E flat for four violins, two violas, and two cellos, Opus 20

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

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NOTES

Antonín Dvořák
Quintet in G for two violins, viola, cello, and bass, Opus 77

To judge from its opus number, the G major String Quintet must have been composed after the *Scherzo capriccioso,* Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72: in short, a work of the mature Dvořák. That is exactly what Dvořák's publisher Simrock wanted prospective purchasers to think. Actually the quintet was written more than ten years earlier than its published opus number would suggest (the composer himself called it Opus 18 and objected violently, if fruitlessly, to Simrock's deceit). Dvořák turned to the quintet with double bass after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously by the judges, the work received its first performance the following March. At that time it had five movements, an Intermezzo in B major standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo and later published it separately as the Nocturne for strings, Opus 40.

The judges who first saw the manuscript of the quintet awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and . . . knowledge of the instruments." Certainly Dvořák demonstrated a technical mastery in this work, but just as certainly the piece, for all its charm, does not yet match the best works of his maturity. The player benefitting most from the presence of the double bass in the ensemble is the cellist, who, freed entirely from customary duties of harmonic support, has much more opportunity to range widely in the thematic interplay of the lines, and Dvořák gives him this opportunity many times. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves, a sonority not possible for a string quartet or even for a string quintet scored (like Schubert's C major) for two cellos. Once this unique feature has been established in the ear of the listener, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, but rather square in the working out of his musical ideas, which lack a characteristic personal profile. He still has some tendency to overwork certain rhythmic motives, especially when building up a climax. The bouncy scherzo dances jovially into a gentler trio with some welcome irregularities of phrasing. The present slow movement is in third place, where it was left after Dvořák removed the Intermezzo. It fits well after the scherzo since its unfettered lyric flow makes it in many ways the expressive highpoint of the quintet.

Dvořák was a late-blooming composer—he was already in his thirty-fourth year when he wrote this quintet—but his talent was readily apparent. He always worked diligently to develop and increase his control of the medium and was by this time only a few years from some of his

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Robert Schumann
Three Romances for oboe and piano, Opus 94

In 1849, following several years of intermittent ill health that had affected his composing, Schumann enjoyed a burst of creative energy that resulted in some twenty new works, including four for instrumental duet with piano, the featured instruments being horn, clarinet, cello, and (in the present instance) oboe. These Romances are, as the name suggests, almost songs without words, lyrical miniatures that allow—and require—legato performance and expressive phrasing from the melody instrument, whether it be oboe or one of Schumann's practical alternatives, clarinet or violin. Each of the Romances is self-sufficient, but together they form a small triptych with two pieces in A minor surrounding one in A major. The piano is fairly discreet throughout, providing harmonic support and rhythmic thrust, but the song is clearly the oboe's property.

Felix Mendelssohn-Bartholdy
Octet in E flat for four violins, two violas, and two cellos, Opus 20

Was there ever so precocious a musical composition as this? Certainly, Mozart was younger when he started composing, and Schubert was no slouch either, but as brilliantly talented as they were, neither of them had by his sixteenth year achieved anything as fresh and original as this Octet, composed in 1825. Ludwig Spohr had written four estimable and well-known works for this ensemble, but they usually treated the collection of instruments as two antiphonal string quartets, echoing and re-echoing to the point of stultification. Mendelssohn virtually created a new medium by fusing the two quartets into a single large ensemble that combined the instruments in every possible permutation, thereby producing a vibrancy of color hitherto unknown and rarely matched since. At times the Octet seems about to turn into a small symphony for string orchestra—Mendelssohn already had a dozen of these under his belt, which explains the incredibly fluent writing for the string ensemble—but then it breaks up into smaller motives treated contrapuntally and regains the character of pure chamber music.

Mendelssohn addressed the symphonic quality of much of the score quite frankly in his instructions to performers:

> This Octet must be played by all the instruments in symphonic orchestral style. *Pianos* and *fortes* must be strictly observed and more strongly emphasized than is usual in pieces of this character.
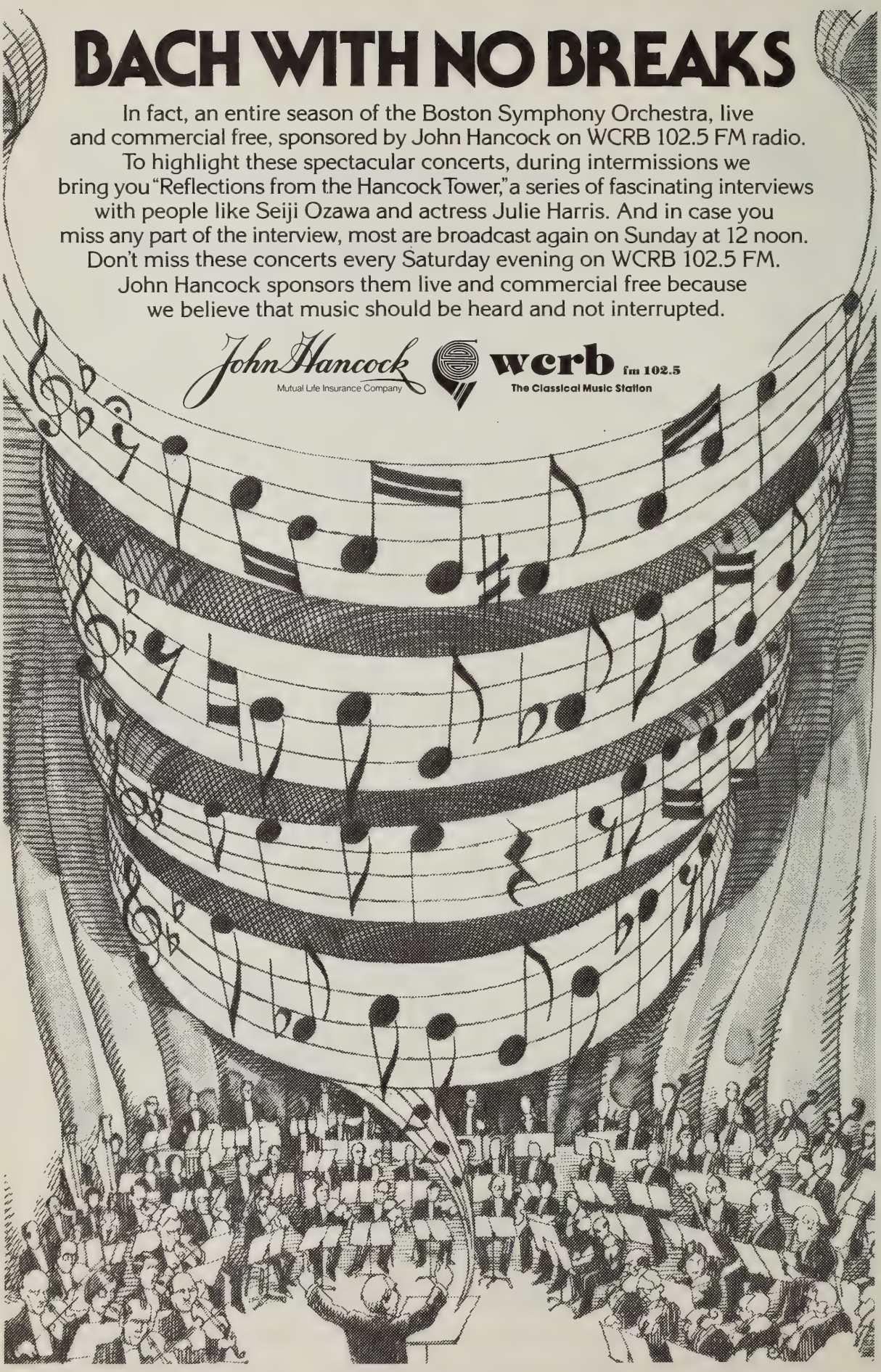
I suspect that his remarks allude to an important change in the character and locale of chamber music performances that was beginning to take place

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at that time. No longer was chamber music written and performed solely for the private entertainment of the performers or at best a small audience within the family circle (or in royal households, which were becoming ever scarcer!). Rather, composers like Beethoven had written works of such technical difficulty that few amateur musicians could hope to do them justice; they began to be performed before an audience, rather more in the environment of a symphony concert—a public event—than had previously been the case. If the difficulty of the music, in part, motivated this trend, the change of venue in performance in turn affected later chamber works by inviting the grand gesture, the overtly dramatic quality, and (as Mendelssohn specified in his instructions) the playing up of the dynamics of a piece as one means of projecting it to a larger audience than might have been expected a few decades earlier.

A "public" gesture opens the Octet: the first violin soars above a curtain of symphonic tremolandos and syncopated chords, rather like the start of the Violin Concerto written nearly twenty years later. This violin part was, no doubt, intended for the dedicatee, Eduard Rietz. Compositions of youth tend toward prolixity, but one of the marvels of this piece is its remarkable cohesiveness. In the first movement, a sonata form, the violinist's opening idea links phrases almost throughout; the lively staccato sixteenth-note figure arrives soon after, sounding like a brief transitional device, but it recurs frequently and grows in importance; the lyrical secondary theme grows naturally out of a rhythmic motive that first appeared as foil to the sixteenth-note figure; and so it goes. Mendelssohn delights us constantly with new treatments of familiar ideas.

The slow movement, a far-reaching harmonic adventure, begins with a short phrase in the lower strings in C minor, answered immediately in D flat by the four violins. This precipitates an extended passage *around* the home key with a chromaticism that was advanced for its time but never an end in itself. The scherzo has always been the most popular movement of the Octet—to such an extent that Mendelssohn later arranged it for orchestra (with added wind parts) and used it as a substitute third movement for his First Symphony when he conducted it in London in 1829, where the scherzo was immediately encored. The headlong rush of pianissimo activity makes it hard to concentrate on details, but we have the statement of the composer's sister Fanny that the movement was inspired by some lines from Goethe's Walpurgis Night episode in *Faust*, a scene of transient visions compounded of clouds and mist, insubstantial and evanescent, appearing and vanishing in an instant. The finale is a jovial and most unacademic fugue formed of brilliant contrapuntal technique and mercurial humor. The light touch with which different thematic ideas are combined and reworked arouses awe along with delight, as even the heavy tread of the fortissimo unison march that follows the opening fugato is lightened later to a textural jest, with each of its individual repeated notes assigned to a different one of the four violins. Throughout his masterful score, the boy Mendelssohn demonstrated his complete mastery of both chamber and symphonic writing for strings, his familiarity with the great masters of the preceding generation, and his own burgeoning originality.

—Steven Ledbetter

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SCHUBERT — *Winterreise, D.911*

Gute Nacht
(Good Night)
Die Wetterfahne
(The Weathervane)
Gefrorne Tränen
(Frozen Tears)
Erstarrung
(Numbness)
Der Lindenbaum
(The Linden Tree)
Wasserflut
(The Deluge)
Auf dem Flusse
(By the Stream)
Rückblick
(Retrospect)
Irrlicht
(Will-o'-the-Wisp)
Rast
(Rest)
Frühlingstraum
(A Dream of Spring)
Einsamkeit
(Loneliness)

Die Post
(The Mail-Coach)
Der greise Kopf
(The Gray Head)
Die Krähe
(The Crow)
Letzte Hoffnung
(Last Hope)
Im Dorfe
(In the Village)
Der stürmische Morgen
(The Stormy Morning)
Täuschung
(Delusion)
Der Wegweiser
(The Guidepost)
Das Wirtshaus
(The Inn)
Mut
(Courage)
Die Nebensonnen
(The Mock-Suns)
Der Leiermann
(The Organ-Grinder)

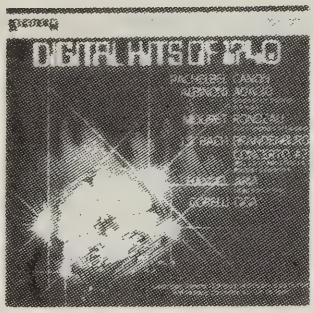
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NOTES

Franz Schubert
Winterreise, D.911

Although the poet called his collection of texts *Die Winterreise,* Schubert always referred to the song cycle simply as *Winterreise* and carefully omitted the article when he published the songs. The difference is not a trivial one. When we read the poems alone, we encounter simply a romantic narrative, perhaps a trifle overwrought, of an unhappy love that ends in despair, hallucination, and madness. But with Schubert's music, this bleakest and most powerfully moving of all song cycles speaks directly to the darkness, to the "winter" in each of us. Thus, as a musical composition, the cycle no longer details *the* winter journey of a particularly sensitive nineteenth-century poet, but rather the universal "winter journey," the dark night of the soul. Schubert felt himself on a winter journey when he wrote it, in two stages, during 1827, but he surely had no notion of how soon he himself would undertake the longest and darkest journey of all. Even without that foreknowledge he seems to have felt a depressing sense of apartness. One story, told years later by the composer's friend Schober, is supposed to relate to early 1827, the period in which Schubert undertook the composition of *Winterreise.* Schober recounted a plan to urge Schubert to marry an attractive young woman who was, his friends said, well disposed towards him. The composer rushed out upon hearing this and returned a half hour later to tell his startled friends that "he had run around St. Peter's Church, telling himself again and again that no happiness was granted to him on earth."

Apparently while in such a mood Schubert came across an old literary annual published in Leipzig in 1823 containing the texts of twelve poems by Wilhelm Müller (whose work had already provided the basis for *Die schöne Müllerin* four years earlier). He finished the dozen songs in February 1827 and had already made arrangements to publish them when he discovered that Müller had written twelve more poems and had published all twenty-four texts together, in a slightly revised order, in 1824. By then the first set of twelve songs was in the hands of the printer, so rather than delay publication (which would bring him a badly needed fee), Schubert set the additional twelve poems as a second part of the cycle. This meant that four poems Müller finally put late in his series—*Irrlicht, Rast, Frühlingstraum,* and *Einsamkeit* (the poet's numbers 18, 19, 21, and 22)—remained at the end of Part I of the cycle, where Schubert had composed them (numbers 9-12). He then began Part II with four new songs to poems Müller had placed in his first dozen—*Die Post, Der greise Kopf, Die Krähe,* and *Letzte Hoffnung.* The first set of twelve songs appeared in January 1828; in November of the same year, Schubert spent his last days correcting proofs for the second set, which appeared shortly after his death.

Schubert offered to perform his new songs (that is, the first twelve, all that had been composed yet) for his friends on 4 March 1827. One of them, Fritz von Hartmann, reported in his diary:

> We went to Schober's . . . because Schubert, who is Schober's lodger, had invited us to hear some new compositions of his. Everybody was assembled, but friend Schubert did not come. At last Schwind undertook to sing several of Schubert's earlier songs, which enchanted us. At half past nine we all went to the "Castle of Eisenstadt" [an inn], where Schubert too arrived soon after us and won all hearts by his amiable simplicity, although he had deceived our hopes by his artist's negligence.

What Hartmann ascribed to the simple unreliability of artistic types is more likely to be the composer's last-minute cold feet, a reluctance to expose his intensely personal songs to a wider audience. Schubert's reservations were well taken, since on another occasion, when Schober and Spaun, two of Schubert's staunchest supporters, actually did hear the songs, they were left puzzled and confused. As Spaun recalled:

> For a time Schubert's mood became more gloomy and he seemed upset. When I asked him what was the matter he merely said to me: "Well, you will soon hear it and understand." One day he said to me: "Come to Schober's today, I will sing you a couple of awe-inspiring songs. I am anxious to know what you will say about them. They have affected me more than has been the case with any other songs." So, in a voice wrought with emotion, he sang the whole of the *Winterreise* through to us [again, this was only Part I]. We were quite dumbfounded by the gloomy mood of these songs and Schober said he had liked only one song, *Der Lindenbaum*. To which Schubert said, "I like these songs more than all the others, and you will get to like them too."

Certainly it must have surprised Schubert's friends to find so many consecutive songs in minor keys. But perhaps even more astonishing is Schubert's use of the major mode to create effects of utter hopelessness, owing to the contexts in which they occur. One example—among the simplest and most powerful effects in all music—can be found in the opening song, *Gute Nacht*. The first two stanzas, in which the singer tells of his need to leave in dark of night due to an unrequited love, are sung to the same music; this lulls us into assuming that the song is a simple strophic setting and that each further stanza will have the same music. In the third stanza the singer becomes more bitter in recollection, and the vocal line undergoes slight changes to make the phrases more assertive, but the accompaniment is changed only inconsequentially. The shock comes when we reach the final stanza. After the singer addresses a bitter "Good night, sweetheart," to the heartless girl, the simplest change in the book—from minor to major—ushers in a new emotional world: "I will not disturb your dream; it would be a shame to break your rest." With ineffable delicacy, Schubert's music tells us that he still loves her, that the love is hopeless, that recalling it is nonetheless an aching sweetness. Then as the singer repeats his last line, "I thought of you," the major mode collapses back into minor, the singer's momentary vision of happiness—even one that was transient and has already passed—vanishes, and we are once more on the wintery path in dark of night.

Throughout the cycle the voice and piano parts and the musical elements of harmony, melody, and accompanimental style have been purified to the utmost and concentrated to produce the greatest range of feelings—the directness of the mature artist utterly in control of his materials. The piano plays a vivid pictorial role, but never for its own ends and always supporting the psychological mood of the singer—the

unrelenting tramp of his feet *(Gute Nacht),* the twisting of the weathervane on the roof of his sweetheart's house, mirroring her fickleness within *(Die Wetterfahne),* the howling of the wintery wind *(Erstarrung),* and most chilling of all, the wheezing monotony of the organ-grinder's tune *(Der Leiermann).* The list could go on and on, but the wonderful fact is that each pianistic image creates a metaphor in sound to enrich our understanding of the singer's condition. And the vocal melodies partake of the simplicity of chorale and folksong, but they are *not* chorale and folksong (notwithstanding years of performances of *Der Lindenbaum* by choirs of German schoolchildren); rather they are part of that rare and highly refined art that is most effective because it is most immediate. It speaks to our elemental condition in a language that seems so simple we might have invented it ourselves—if only we had thought of it first. We may not have experienced this particular winter journey—from disappointment in love through bitterness and anger to hallucination and madness, perhaps to death. But in hearing *Winterreise* we can find in ourselves the recollection of experiences similar enough to evoke a powerful response to the singer who re-enacts the journey for us and, even more, to the composer who dreamed it so intensely in the first place.

—Steven Ledbetter

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Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauss.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh',—
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muss selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weissen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Dass man mich trieb hinaus?
Lass irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern—
Gott hat sie so gemacht—
Von einem zu dem andern.
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär' schad um deine Ruh',
Sollst meinen Tritt nicht hören—
Sacht, sacht, die Türe zu!
Schreib' im Vorübergehen
Ans Tor dir: Gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

Good Night

A stranger I came,
and a stranger I depart;
May for me
was prodigal with flowers.
The girl spoke of love,
her mother even of marriage—
now the world is so gloomy,
my path covered with snow.

I cannot choose
the time for my journey;
I must find my own way
through this darkness.
A shadow in the moonlight
is my companion,
and over the snowy meadows
I follow the tracks of animals.

Why should I wait
until they drive me out?
Let prowling dogs howl
before their masters' house!
Love likes to rove—
God ordered it so—
from one to another—
dear love, good-night!

I will not disturb your dream,
It would be a shame to break your rest.
You must not hear my footsteps—
softly, softly close the door!
I only write as I leave—
"good-night"—at your gate,
so that you may see
I thought of you.

Die Wetterfahne

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht' ich schon in meinem Wahne,
Sie pfiff den armen Flüchtling aus.

Er hätt' es eher bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

The Weathervane

The wind plays with the weathervane
upon my fine sweetheart's house.
So, thought I in my madness,
it flouted the poor fugitive.

He should have noticed sooner
the emblem of the house;
then he never would have sought
a constant woman there.

The wind plays inside with hearts
just as on the roof, only not so loudly.
What do they care for my sorrow?
Their child is a rich bride.

Gefrorne Tränen

Gefrorne Tropfen fallen
Von meinen Wangen ab:
Ob es mir denn entgangen,
Dass ich geweinet hab'?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Dass ihr erstarrt zu Eise,
Wie kühler Morgentau?

Und dringt doch aus der Quelle
Der Brust so glühend heiss,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis!

Frozen Tears

Frozen drops fall
from my cheeks:
and does it only now come to me
that I have been weeping?

Ah tears, my tears,
and are you then so lukewarm
that you turn to ice
like cool morning dew?

And yet you gush from the well
of my glowing hot breast
as though you would melt
all the ice of winter.

Erstarrung

Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Wo sie an meinem Arme
Durchstrich die grüne Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heissen Tränen,
Bis ich die Erde seh'.

Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind erstorben,
Der Rasen sieht so blass.

Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?

Mein Herz ist wie erstorben,
Kalt starrt ihr Bild darin;
Schmilzt je das Herz mir wieder,
Fliesst auch ihr Bild dahin.

Numbness

I look in vain in the snow
for a trace of her footprints,
here where we two used to stroll
across the meadow.

I want to kiss the ground,
to penetrate the ice and snow
with my hot tears
until I see the earth.

Where will I find a blossom,
where will I find green grass?
The flowers are faded,
the sod looks so colorless.

Shall I then take with me
no souvenir from here?
If my sorrows are silent,
who will speak to me of her?

My heart is as if dead,
her cold image fixed within it:
if my heart should ever thaw,
her image also would melt.

Please turn the page quietly, and only after the music has stopped.

Der Lindenbaum

Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süssen Traum.
Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.
Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!

Die kalten Winde bliesen
Mir grad ins Angesicht;
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.
Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

The Linden Tree

By the well in front of the gate
there stands a linden tree:
I dreamed in its shade
many a sweet dream.
I carved in its bark
many a fond word;
in joy and in sorrow
I always felt drawn to it.

I had to pass it again just now
in the deep night,
and even in the dark
I closed my eyes.
And its branches rustled,
as if they were calling to me,
"Come here, friend,
here you will find rest!"

The cold winds blew
right into my face;
my hat flew off my head,
yet I did not turn back.
Now I am many hours
distant from that spot,
yet I always hear it rustling:
"You would find rest there!"

Wasserflut

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee:
Seine kalten Flocken saugen
Durstig ein das heisse Weh.

Wenn die Gräser sprossen wollen
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen
Und der weiche Schnee zerrinnt.

Schnee, du weisst von meinem Sehnen,
Sag', wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,
Munt're Strassen ein und aus;
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

The Deluge

Many tears from my eyes
have fallen in the snow;
its cold flakes
thirstily drink up my hot misery.

When grass is ready to grow
a gentle wind blows from thence,
and the ice breaks into chunks
and the soft snow melts.

Snow, you know of my longing:
tell me, where does your course lead?
Only follow my tears,
and the stream will carry you away.

It will carry you through the town,
in and out of the happy streets:
if you feel my tears burning,
that will be at my sweetheart's house.

Auf dem Flusse

Der du so lustig rauschtest,
Du heller, wilder Fluss,
Wie still bist du geworden,
Gibst keinen Scheidegruss.

Mit harter starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande ausgestreckt.

In deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund' und Tag hinein:

Den Tag des ersten Grusses,
Den Tag, an dem ich ging;
Um Nam' und Zahlen windet
Sich ein zerbroch'ner Ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reissend schwillt?

By the Stream

You that used to ripple so happily,
clear, noisy stream,
how quiet you have become!
You give me no parting greeting.

With a hard, stiff crust
you have covered yourself.
You lie cold and motionless,
stretched out in the sand.

In your shell I carve,
with a sharp stone,
the name of my sweetheart,
with the day and hour.

The day of our first greeting,
the day of my departure—
around the name and the figure
is wound a broken ring.

My heart, in this brook
do you now recognize your own image?
Under its shell
is it too so painfully swelling?

Rückblick

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'

Hab' mich an jedem Stein gestossen,
So eilt' ich zu der Stadt hinaus,
Die Krähen warfen Bäll' und Schlossen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten.—
Da war's gescheh'n um dich, Gesell!

Kömmt mir der Tag in die Gedanken,
Möcht' ich noch einmal rückwärts seh'n,
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille steh'n.

Retrospect

The soles of my feet are burning,
although I walk on ice and snow.
I don't want to draw another breath
until I can no longer see the town towers.

I stumbled over every stone,
so hurriedly did I leave the town;
the crows threw down snow and hailstones
on my head from every roof.

How differently you welcomed me,
fickle town!
At your shining windows
the lark and the nightingale tried to outsing
each other.

The rounded linden trees were blooming;
the clear brooks rippled brightly;
and ah, two girlish eyes glowed!—
then it was all over with you, my boy!

If I were to think of that day,
I would want to go back again.
I would want to go back
and stand silent before her house.

Please turn the page quietly, and only after the music has stopped.

Irrlicht

In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel:
Uns're Freuden, uns're Leiden,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trock'ne Rinnen
Wind' ich ruhig mich hinab—
Jeder Strom wird's Meer gewinnen
Jedes Leiden auch sein Grab.

Will-o'-the-Wisp

Into the deepest rocky chasms
a will-o'-the-wisp has lured me.
How I shall find a way out
does not greatly concern me.

I am used to going astray;
every road leads to its destination:
our joys, our sorrows,
all are a will-o'-the-wisp's game.

Through the dry bed of a mountain brook
I take my way quietly down—
every stream will reach the sea,
every sorrow will find its grave.

Rast

Nun merk' ich erst, wie müd' ich bin,
Da ich zur Ruh' mich lege;
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.
Die Füsse frugen nicht nach Rast,
Es war zu kalt zum Stehen;
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

In eines Köhlers engem Haus
Hab' Obdach ich gefunden;
Doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.
Auch du, mein Herz, in Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still' erst deinen Wurm
Mit heissem Stich sich regen!

Rest

Now I notice for the first time how tired I am,
as I lie down to rest;
merely walking sustained me
along the dreary path.
My feet did not seem tired,
it was too cold to stop;
my back felt no burden,
the storm helped me along.

In a collier's little hut
I have found shelter;
but now my limbs will not rest
because they ache so.
And you, my heart, in struggle and storm,
so fierce and so bold,
only now, in the silence, feel the worm
bestir itself with burning pangs!

Frühlingstraum

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

A Dream of Spring

I dreamed of colorful flowers
such as bloom in May;
I dreamed of green fields
and the happy cries of birds.

And when the cocks crew
I opened my eyes;
it was cold and gloomy,
and the ravens screamed from the roof.

But on the window panes
who painted the leaves?
Are you laughing at the dreamer
who saw flowers in winter?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonne und Seligkeit.

Und als die Hähne krähten,
Da ward mein Herze wach;
Nun sitz' ich hier alleine
Und denke dem Traume nach.

Die Augen schliess' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?

Wann halt' ich mein Liebchen im Arm?

I dreamed of happy love,
of a beautiful girl,
of fondling and of kissing,
of joy and bliss.

And when the cocks crew
my heart awoke;
Now I sit here alone
and think back over the dream.

I close my eyes again,
my heart still beats ardently.
When will the leaves turn green at the window?
When will I hold my sweetheart in my arms?

Einsamkeit

Wie eine trübe Wolke
Durch heit're Lüfte geht,
Wenn in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh ich meine Strasse
Dahin mit trägem Fuss,
Durch helles, frohes Leben
Einsam und ohne Gruss.

Ach, dass die Luft so ruhig!
Ach, dass die Welt so licht!
Als noch die Stürme tobten,
War ich so elend nicht.

Loneliness

Like a murky cloud
passing across the bright sky
when in the tops of the fir-trees
a light breeze is stirring:

so I go my way
onward with dragging feet,
amid the brightness and happiness of life,
lonely and friendless.

Ah, how peaceful is the air!
How bright is the world!
While the storms were still raging
I was not so miserable.

Die Post

Von der Strasse her ein Posthorn klingt.
Was hat es, dass es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich,
Was drängst du denn so wunderlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt
Wo ich ein liebes Liebchen hatt',
Mein Herz?

Willst wohl einmal hinüberseh'n
Und fragen wie es dort mag geh'n,
Mein Herz?

The Mail-Coach

Along the street a post-horn sounds.
What is it that makes you so excited,
my heart?

The mail-coach brings no letter for you:
why, then, are you so strangely vexed,
my heart?

Oh, perhaps the coach comes from the town
where I had a sweetheart,
my heart?

Would you like to have a look over there,
and ask how things are going,
my heart?

Please turn the page quietly, and only after the music has stopped.

Der greise Kopf

Der Reif hatt' einen weissen Schein
Mir über's Haar gestreuet;
Da glaubt' ich schon ein Greis zu sein
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab' wieder schwarze Haare,
Dass mir's vor meiner Jugend graut—
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's? und meiner ward es nicht

Auf dieser ganzen Reise!

The Gray Head

The hoar-frost had given a white luster
to my hair.
I thought I was already an old man,
and it made me very happy.

But soon it thawed away—
I again have black hair.
What a horror I have of my youth—
how far it still is to the grave!

Between sunset and sunrise
many a head has turned gray.
Who would believe it? And mine has not
changed
during this whole journey!

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, lass mich endlich seh'n
Treue bis zum Grabe!

The Crow

A crow followed me
out of the town;
until now, ceaselessly,
he has been flying about my head.

Crow, curious creature,
won't you leave me alone?
Do you mean, as prey, soon
to seize upon my body?

Now I cannot go much farther
on my staff.
Crow, let me, like you, show at last
faithfulness unto the grave!

Letzte Hoffnung

Hie und da ist an den Bäumen
Manches bunte Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zitt'r' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab.
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

Last Hope

Here and there upon the trees
there is many a colored leaf to be seen.
And by the trees
I often stand musing.

I look at the one leaf
and hang my hope upon it;
if the wind plays with my leaf,
I tremble all over.

Ah, and if the leaf falls to the ground,
with it falls my hope.
I myself sink with it to the earth,
and weep upon the grave of my hope.

Im Dorfe

Es bellen die Hunde, es rasseln die Ketten;
Es schlafen die Menschen in ihren Betten,
Träumen sich manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
Und hoffen, was sie noch übrig liessen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Lasst mich nicht ruh'n in der
Schlummerstunde!
Ich bin zu Ende mit allen Träumen.
Was will ich unter den Schläfern säumen?

In the Village

The dogs bark; their chains rattle;
people are sleeping in their beds.
Dreaming of many things they do not have,
they refresh themselves both with the
pleasant and the unpleasant.

And in the morning it is all gone.
Ah well, they have enjoyed their portion,
and hope to find what is still left over
another time on their pillows.

Bark me on my way, watchdogs!
Don't let me rest during the hours of sleep!

I have come to the end of all dreaming—
why should I tarry among the sleepers?

Der stürmische Morgen

Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher in mattem Streit.

Und rote Feuerflammen
Zieh'n zwischen ihnen hin;
Das nenn' ich einen Morgen
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel
Gemalt sein eig'nes Bild—
Es ist nichts als der Winter,
Der Winter kalt und wild!

The Stormy Morning

How the storm has rent
the gray mantle of heaven!
Tatters of cloud drift
about in weary strife.

And red streaks of lightning
flash among them.
This I call a morning
after my own heart!

My heart sees in the heavens,
painted, its own image—
it is nothing but the winter,
the winter cold and rude!

Täuschung

Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern, und seh's ihm an,
Dass es verlockt den Wandersmann.

Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,

Die hinter Eis und Nacht und Graus

Ihm weist ein helles, warmes Haus.

Und eine liebe Seele drin.—
Nur Täuschung ist für mich Gewinn!

Delusion

A light dances cheerily before me;
I follow it this way and that.
I follow it gladly, knowing all the while
that it leads the wanderer astray.

Ah, anyone as miserable as I
gives himself willingly to the colorful
deception
that points beyond the ice, the night, and
its horror,
to a bright warm house,

And a loving soul within—
only delusion is left for me!

Please turn the page quietly, and only after the music has stopped.

Der Wegweiser

Was vermeid' ich denn die Wege,
Wo die andern Wand'rer geh'n,
Suche mir versteckte Stege
Durch verschneite Felsenhöh'n?

Habe ja doch nichts begangen,
Dass ich Menschen sollte scheu'n—
Welch' ein törichtes Verlangen
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Wegen,
Weisen auf die Städte zu,
Und ich wand're sonder Massen
Ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Strasse muss ich gehen,
Die noch keiner ging zurück.

The Guidepost

Why do I avoid the highways
that other wanderers travel,
and seek out hidden paths
through snowbound rocky heights?

I have done nothing
to make me avoid people—
what mad longing is it
that drives me into the wilderness?

Guideposts stand along the way
pointing to the towns;
but I trudge ceaselessly on
without rest, and seek rest.

One guidepost I see
ever fixed before my eyes:
I must travel a road
by which no one has ever returned.

Das Wirtshaus

Auf einen Totenacker hat mich mein Weg gebracht;
Allhier will ich einkehren, hab' ich bei mir gedacht.
Ihr grünen Totenkränze könnt wohl die Zeichen sein,
Die müde Wand'rer laden ins kühle Wirtshaus ein.

Sind denn in diesem Hause die Kammern all' besetzt?
Bin matt zum Niedersinken, bin tödlich schwer verletzt.
O unbarmherz'ge Schenke, doch weisest du mich ab?
Nun weiter denn, nur weiter, mein treuer Wanderstab!

The Inn

Into a graveyard my way has led me.

Here will I stop, I thought to myself.

The green memorial wreaths might well be the signs
that invite weary travelers into the cool inn.

Are then in this house all the rooms taken?
I am so weary I can hardly stand, and mortally wounded.
O pitiless inn, do you refuse to take me?

Then on, ever on, my trusty staff!

Mut

Fliegt der Schnee mir ins Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Höre nicht, was es mir sagt,
Habe keine Ohren;
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter!

Courage

If snow flies in my face,
I brush it off.
If my heart speaks within me
I sing brightly and cheerfully.

I do not hear what it is saying to me;
I have no ears.
I do not feel the cause of its complaint—
complaining is for fools.

Gaily forth into the world,
in spite of wind and weather!
If there be no god on earth,
then we ourselves are gods.

Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
Hab' lang und fest sie angeseh'n,
Und sie auch standen da so stier,
Als wollten sie nicht weg von mir.

Ach, *meine* Sonnen seid ihr nicht!
Schaut andern doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei;
Nun sind hinab die besten zwei.

Ging' nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

The Mock-Suns

I saw three suns in the sky,
and long and steadfastly I gazed at them.
They stood there so fixedly,
as if they would never leave me.

Ah, you are not my suns!
You are shining into others' faces!
Recently I too had three,
but now the best two have set.

I only wish the third would go down too!
It would be better for me in the darkness.

Der Leiermann

Drüben hinterm Dorfe steht ein Leiermann

Und mit starren Fingern dreht er, was er kann.
Barfuss auf dem Eise wankt er hin und her
Und sein kleiner Teller bleibt ihm immer leer.

Keiner mag ihn hören, keiner sieht ihn an,

Und die Hunde knurren um den alten Mann.
Und er lässt es gehen alles, wie es will,
Dreht und seine Leier steht ihm nimmer still.

Wunderlicher Alter, soll ich mit dir geh'n?
Willst zu meinen Liedern deine Leier dreh'n?

The Organ-Grinder

Over beyond the village stands an organ-grinder,
and with his numb fingers he grinds as best he can.
Barefoot on the ice, he moves to and fro,
and his little tray is always empty.

Nobody cares to hear him, nobody looks at him;
and the dogs snarl around the old man.

And he lets everything go as it will;
he grinds, and his organ is never silent.

Queer old man, shall I go with you?
Will you grind out my songs on your organ?

—translations by
Philip L. Miller

The German texts as given here incorporate the slight changes Schubert made to Müller's poetry in setting *Die Winterreise* to music. In a very few instances, Philip L. Miller's translations have been altered accordingly.

Philip L. Miller's translations are from his book, *The Ring of Words: An Anthology of Song Texts*, and are reprinted here with the permission of Doubleday & Company, Inc.

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Tokyo String Quartet



Ten years ago, the Tokyo String Quartet was catapulted to instant fame after winning the Munich Competition, and now, after hundreds of concerts on four continents, their name has become synonymous with complete mastery of the quartet literature. Highlights of the quartet's tenth-anniversary season, 1979-80, included three Carnegie Hall concerts; appearances at the Metropolitan Museum, the Brooklyn Academy of Music, and in Washington, D.C.; a month-long return to Europe; a return to their native Japan; a debut tour of the principal cities of Australia; recordings for Columbia and Deutsche Grammophon; and the completion of their third season as quartet-in-residence at Yale University. Their North American tour this season has taken them to more than twenty states, playing on recital series and at universities, and their recent recording of the Debussy and Ravel quartets for Columbia has garnered high praise. The Tokyo String Quartet performs on four Amati instruments which were created by the Italian luthier Nicolo Amati between 1656 and 1677 and which have been graciously loaned to them by the Corcoran Gallery in Washington, D.C.

The four musicians of the Tokyo Quartet were trained at the Toho Music Academy in Tokyo; three of them were inspired to pursue a career in the string quartet world by Robert Mann, violinist of the Juilliard Quartet, and by Raphael Hillyer, the Juilliard's former violist. Mssrs. Mann and Hillyer were teaching in Nikko, Japan, in 1966, conducting a chamber music workshop which they had helped organize with the assistance of the U.S. State Department; three of the Tokyo Quartet's members participated



Federal House Inn

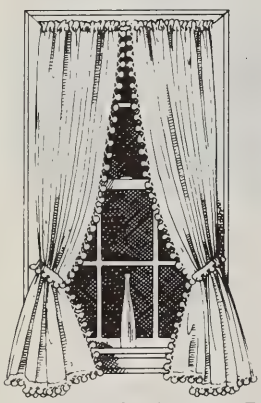
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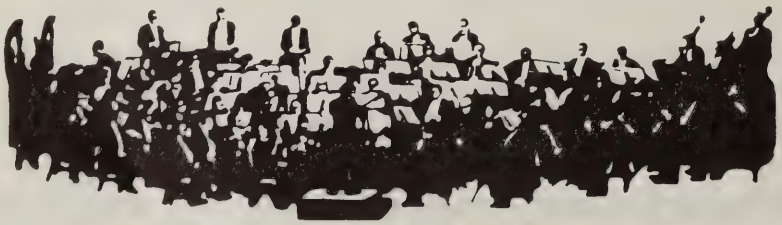
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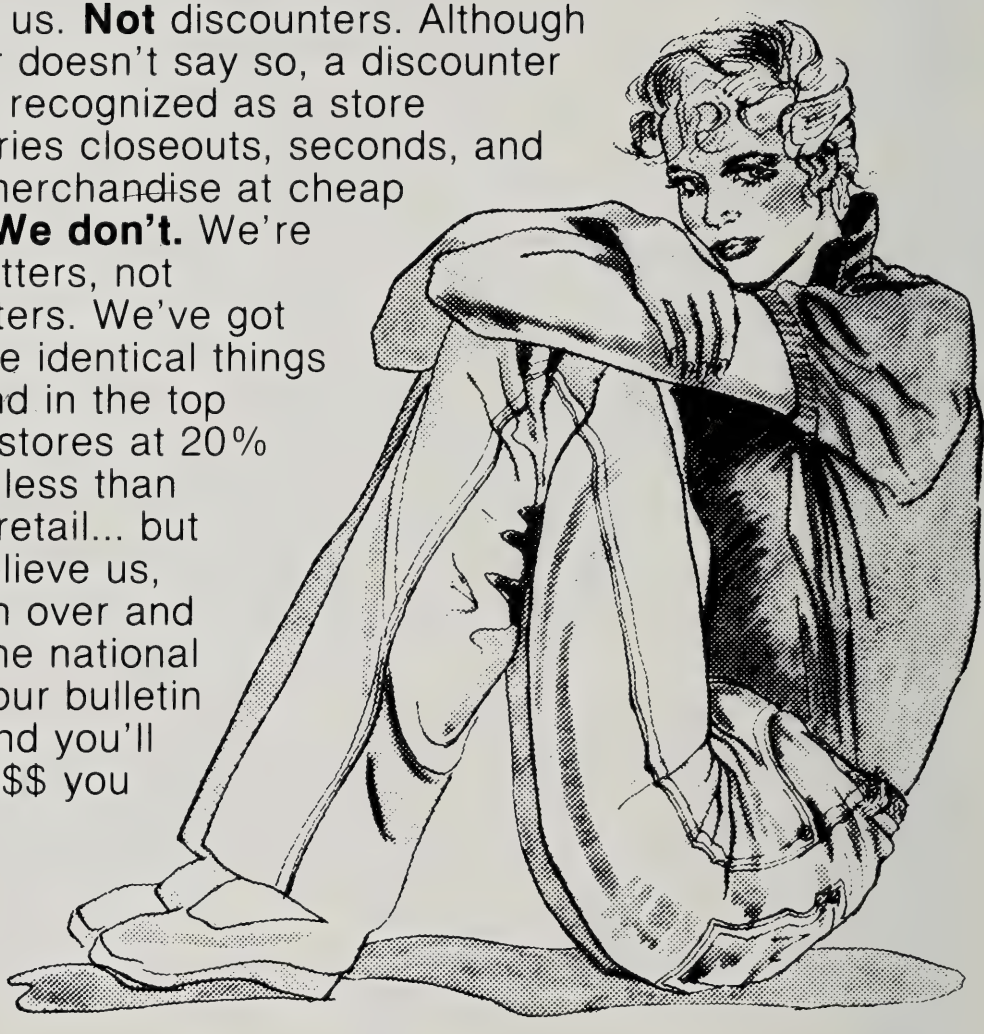


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in this workshop. The fourth member, violinist Kikuei Ikeda, met his colleagues in Japan and renewed the acquaintance at the Juilliard School. In April 1970, after the quartet's formation, they were first-prize winners of the Coleman String Quartet Competition in Pasadena, California; the judges were the renowned Amadeus Quartet. The group's first-prize success at the Munich Competition occurred not long afterward, and invitations to appear in the major European cities followed immediately.

The Tokyo Quartet's debut recording for Deutsche Grammophon/ Polydor contained the Haydn Op. 76, No. 1 and the Brahms Op. 51, No. 2 quartets and won a Grand Prix du Disque. Their many additional recordings include the Mozart flute quartets with flutist Paula Robison for Vanguard, the complete Bartók String Quartets for Deutsche Grammophon, the Mendelssohn Octet with the Cleveland Quartet for RCA, and the string quartets of Debussy and Ravel, their first record for Columbia. The group's recording of Haydn's first two *Prussian* quartets, Op. 50, Nos. 1 and 2, was singled out by *Stereo Review* and other publications as the Best Chamber Music Recording of its year.

The Boston Symphony Chamber Players

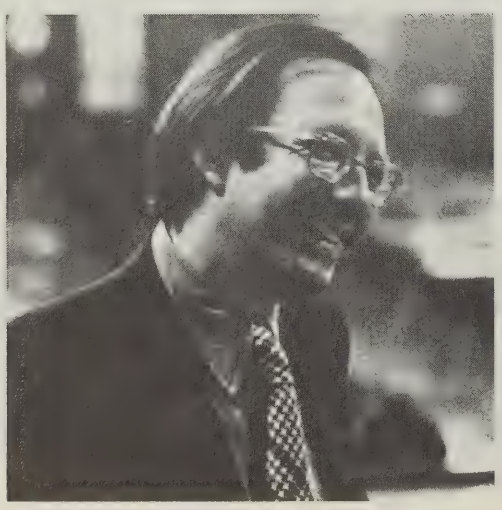


Formed in 1964, the Boston Symphony Chamber Players marked their fifteenth anniversary as a performing ensemble with the 1979-80 season and have just recently returned from a three-week, fourteen-concert tour to Europe. No strangers to international music-making, the group has also traveled to South America and the Soviet Union, and they perform regularly throughout the United States.

The Boston Symphony Chamber Players is the world's only permanent chamber music ensemble made up of a major symphony orchestra's principal string, woodwind, brass, and percussion players. The ensemble performs all the standard chamber music literature and can expand the

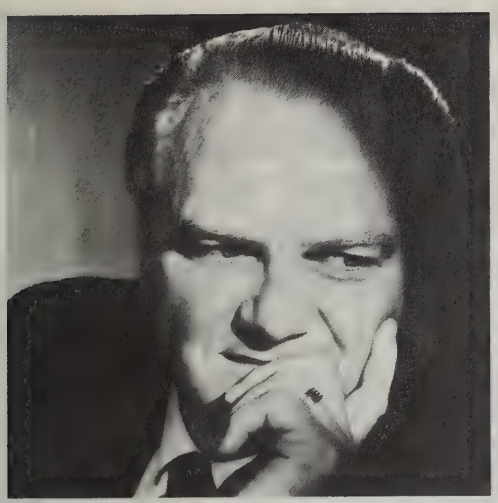
range of its repertory to include additional works by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, and Peter Serkin; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Bethany Beardslee to Tashi and the Tokyo String Quartet.

The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances in New York City, performances at Tanglewood, and a busy schedule of touring and recording. The group has recorded for RCA, Deutsche Grammophon, and CBS. Their first album earned them a Grammy award, and their recent Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis as well as citations from numerous recordings publications. The Chamber Players' latest record continues their investigation of the transcription repertory with music of Schoenberg, Berg, and Debussy. For future release, they have recently recorded the Beethoven Septet and, with mezzo-soprano Frederica von Stade, Ravel's *Chansons madécasses.* Other discs include sonatas by Debussy, the Dvořák Opus 77 String Quintet, and the complete chamber music of Stravinsky, as well as his *L'Histoire du soldat.*



Gilbert Kalish

Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for Columbia, CRI, Desto, Folkways, and Nonesuch; his recordings for the latter company include several volumes of Haydn piano sonatas and Charle Ives's *Concord* Sonata. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at Tanglewood's Berkshire Music Center.



Jon Vickers

Canadian-born Jon Vickers is one of the world's leading tenors; he first won international prominence as Aeneas in the landmark Covent Garden production of Berlioz's *Les Troyens,* going on to establish his reputation in every one of the world's major opera houses. Mr. Vickers joined the Royal Opera, Covent Garden in 1957 and auditioned for Herbert von Karajan later that same year; his association with von Karajan first in Vienna and then at the Salzburg summer and Easter festivals has proved one of the most important influences in his operatic career. He has sung leading roles at the opera houses of Vienna and La Scala, at the Bayreuth and Salzburg festivals, at the Metropolitan Opera, in San Francisco, Chicago, Dallas, and Buenos Aires. He is particularly noted for his portrayals of Tristan, Parsifal, Siegmund, Florestan, Otello, Aeneas, Samson, and Peter Grimes (he has so far recorded all of these except Parsifal); he has also sung Don José and Radames (both also recorded), Canio, Herod, Pollione, Benvenuto Cellini, Don Carlos, and Nero in *L'incoronazione di Poppea.* This coming season at the Metropolitan Opera he will sing Samson and Parsifal. Mr. Vickers first sang with the Boston Symphony in Mahler's *Das Lied von der Erde* in December 1970 under William Steinberg, and at Tanglewood in August 1978 he sang Siegmund in a concert performance of *Die Walküre,* Act I, Seiji Ozawa conducting.



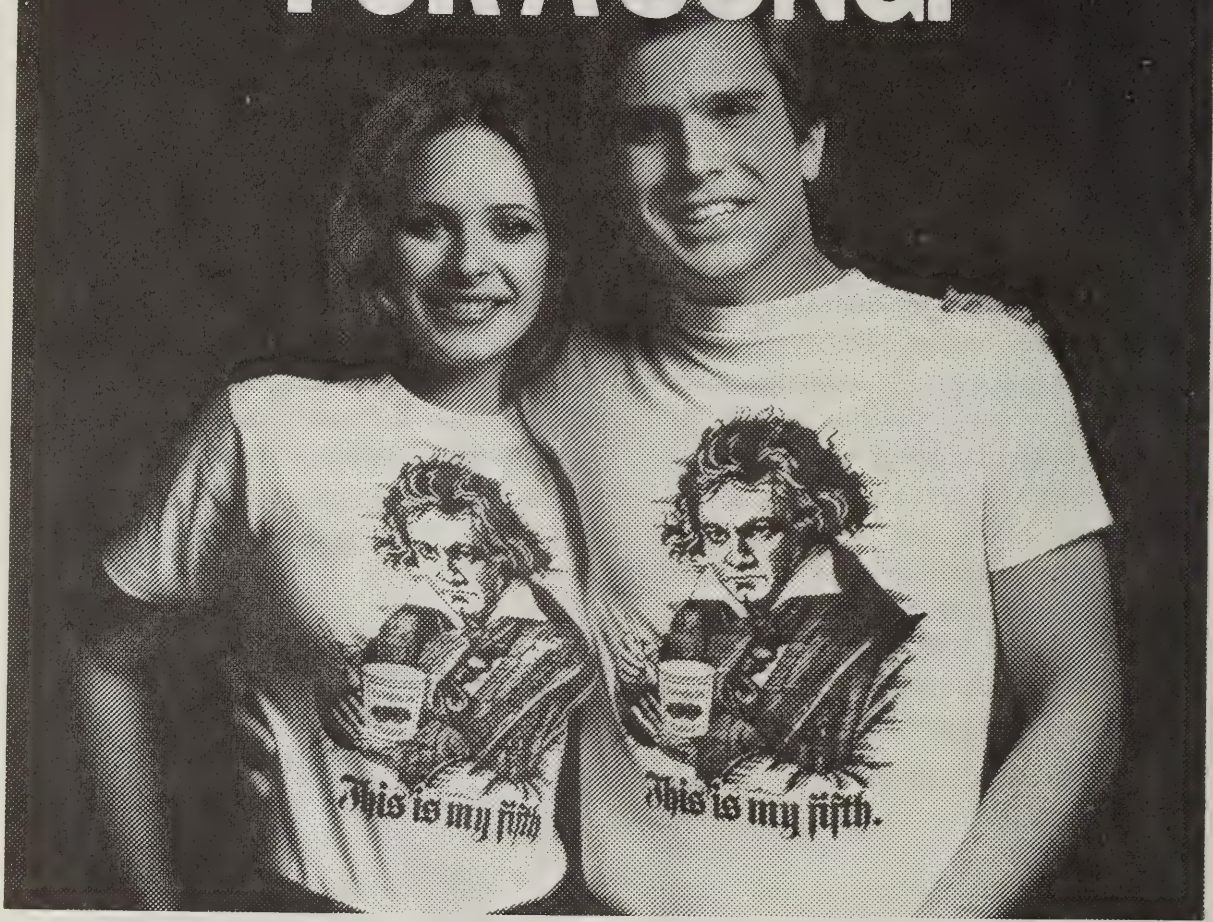
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JON VICKERS, tenor
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DVOŘÁK
Symphony No. 9, *From the New World*
VERDI
Overture to *La forza del destino*
Arias from *Il trovatore* and *Otello*
Hymn of the Nations

Saturday, 5 July at 8:30

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COPLAND
Fanfare for the Common Man
El Salon Mexico
Clarinet Concerto
Suite from *The Tender Land*
Four Dance Episodes from *Rodeo*

Sunday, 6 July at 2:30

BOSTON SYMPHONY ORCHESTRA
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BEETHOVEN
Symphony No. 7
RAVEL
Piano Concerto in G
Bolero

Thursday, 10 July at 8:30

BEAUX ARTS TRIO
All-Beethoven program

Friday, 11 July at 7
(Weekend Prelude)

CHRISTOPH ESCHENBACH, piano
Piano sonatas of Beethoven

Friday, 11 July at 9

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor

BEETHOVEN
Egmont Overture
Symphony No. 8
Symphony No. 3, *Eroica*

Saturday, 12 July at 8:30

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor
JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello

BRAHMS
Academic Festival Overture
Double Concerto
Symphony No. 1

Sunday, 13 July at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor and pianist

MOZART
Divertimento in D, K.136
Piano Concerto No. 21 in C major
Symphony No. 40

Thursday, 17 July at 8:30

JOSEPH SILVERSTEIN, violin
ARNOLD STEINHARDT, violin
YEHUDI WYNER, piano and harpsichord

Music of J.S. Bach, Bartók, Leclair, Mozart, and Moszkowski

Friday, 18 July at 7
(Weekend Prelude)

KATHLEEN BATTLE, soprano
GILBERT KALISH, piano

Songs of Schubert

Friday, 18 July at 9

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
HORACIO GUTIÉRREZ, piano

RACHMANINOFF
Piano Concerto No. 3
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Enigma Variations

Saturday, 19 July at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
KATHLEEN BATTLE, soprano

HAYDN
Symphony No. 88
MAHLER
Symphony No. 4

Sunday, 20 July at 2:30

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Symphony No. 6, *Pastoral*
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Le Sacre du printemps

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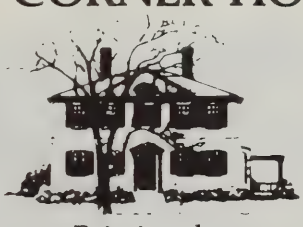
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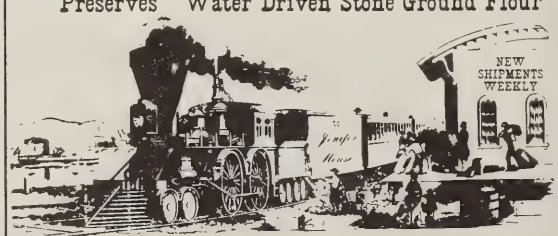
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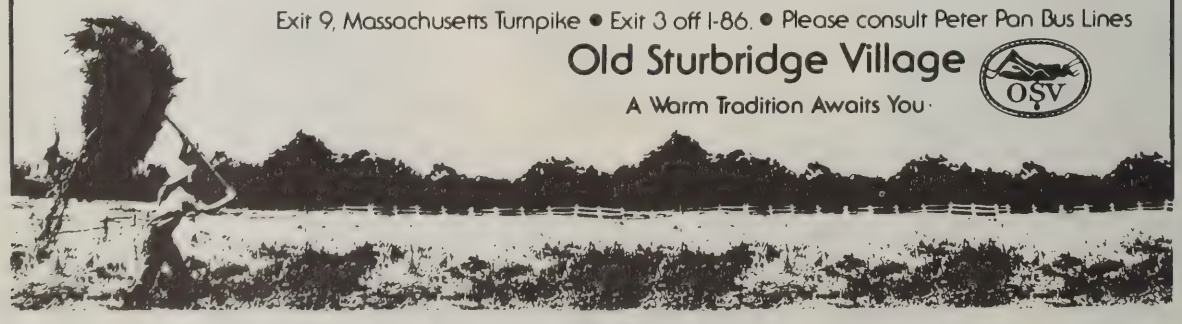
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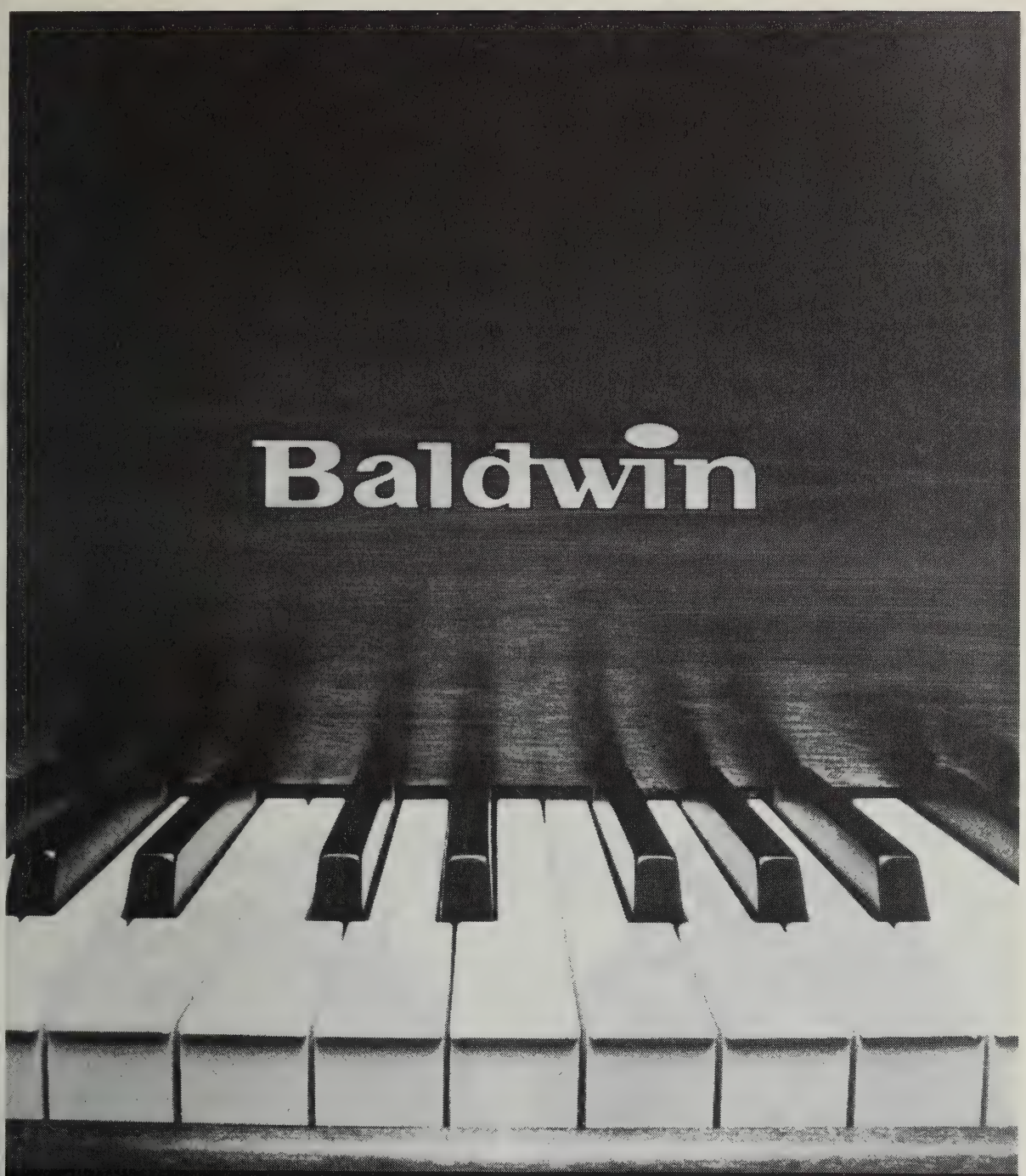
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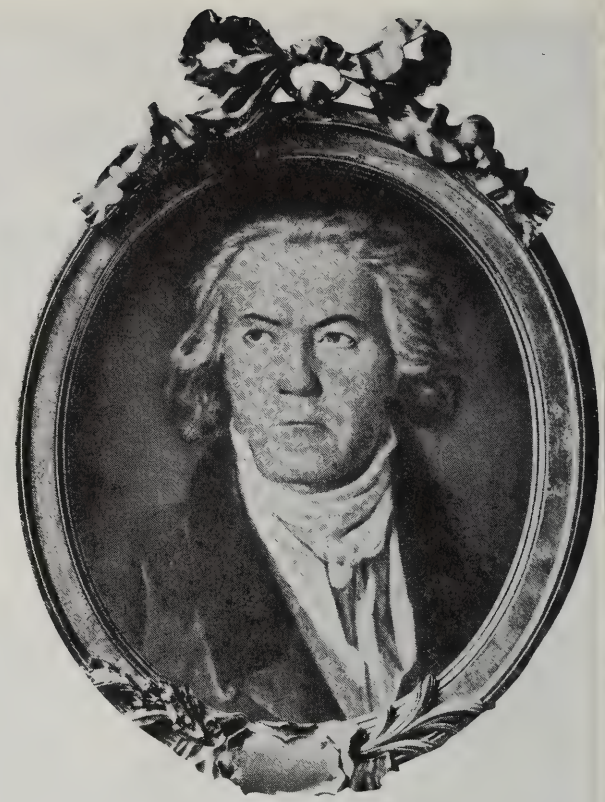
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For more information, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Telephone: (617) 236-1823 or at Tanglewood, (413) 637-1600.

BSO 100

TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll,* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

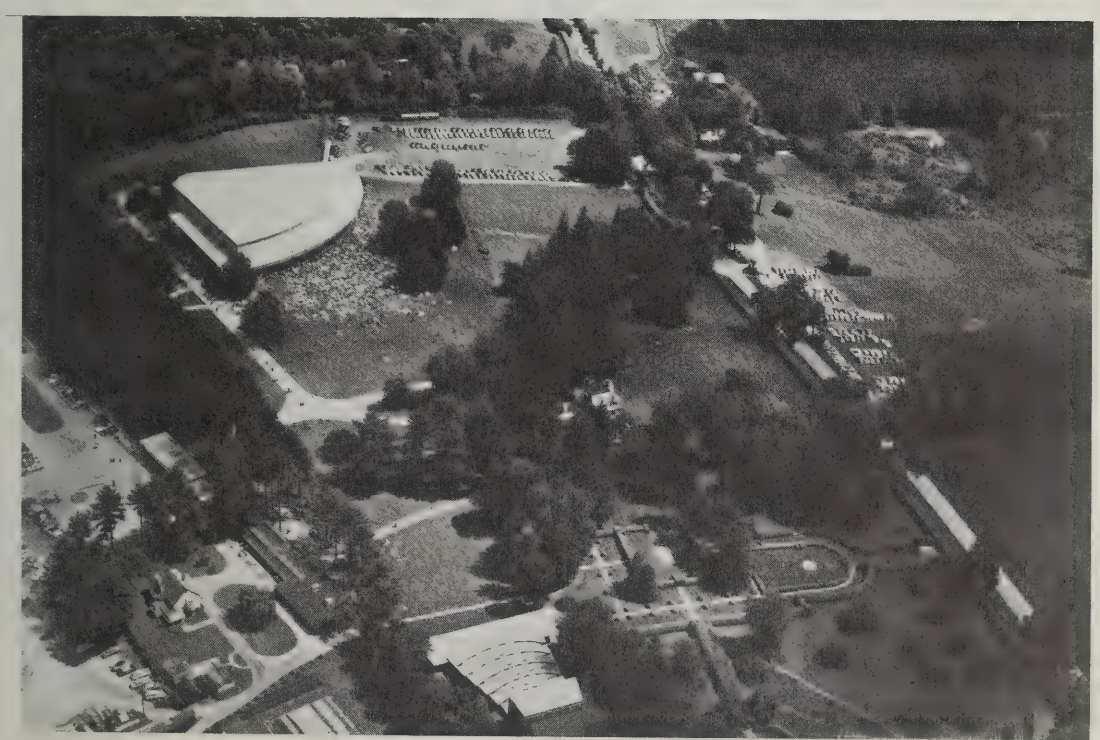
Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

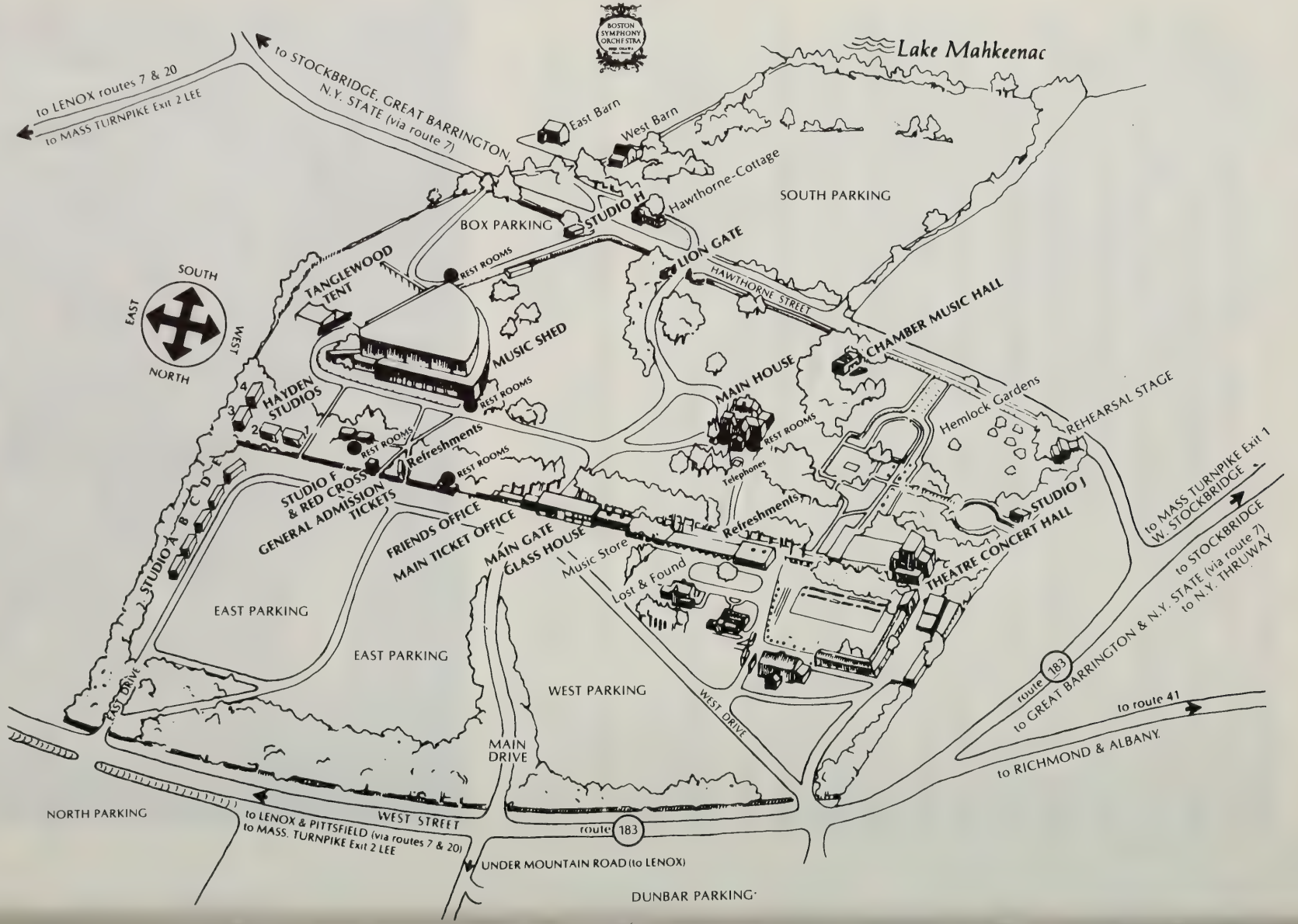
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



Map of Tanglewood



TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

BSO

Berkshire Music Center Celebrates Fortieth Anniversary

The Berkshire Music Center at Tanglewood, where the careers of such internationally renowned musicians as Seiji Ozawa, Leonard Bernstein, Zubin Mehta, and Lorin Maazel were launched, and whose graduates have included Leontyne Price, Claudio Abbado, Alberto Ginastera, Lukas Foss, Robert Shaw, and Michael Tilson Thomas, celebrates its fortieth anniversary this Saturday, 5 July when composer Aaron Copland conducts the Boston Symphony Orchestra in the Tanglewood Shed. Copland was the BMC's faculty chairman for twenty-five years, beginning in 1940, the year the Berkshire Music Center was established.

The Berkshire Music Center is a unique institution. The dream of Serge Koussevitzky, the BSO's music director from 1924 to 1949, the school was founded by him as an environment in which young musicians could study with the leading professional artists of their time, and to this day it remains the world's only such enterprise entirely supported and operated by a symphony orchestra. During its first years, in addition to Copland, composers and musicians like Igor Stravinsky, Paul Hindemith, Jacques Ibert, and Gregor Piatigorsky came to Tanglewood to perform with the BSO and to teach students at the then-fledgling music school.

Today, the Berkshire Music Center offers young instrumentalists, vocalists, conductors, and composers an eight-week program of intensive study with Seiji Ozawa, Sir Colin Davis, BSO concertmaster and assistant conductor Joseph Silverstein, members of the Boston Symphony Orchestra, and other Berkshire Music Center faculty preeminent in their fields. Under the Music Center's artistic director, Gunther Schuller, approximately 140 young musicians are enrolled each summer as part of the Fellowship Program, with each student receiving a full scholarship to ensure that admission is based exclusively on talent. Graduates of the Berkshire Music Center are to be found throughout the country's major orchestras: at present, more than 18 percent of all musicians in those orchestras, and 35 percent of their principal players, have attended the Berkshire Music Center. Forty-five members of the Boston Symphony Orchestra are BMC graduates.

Beginning Monday, 7 July, nearly 50 concerts will be given by the Berkshire Music Center's orchestra, chamber musicians, and vocalists during the 1980 Tanglewood season, with concerts most Sundays at

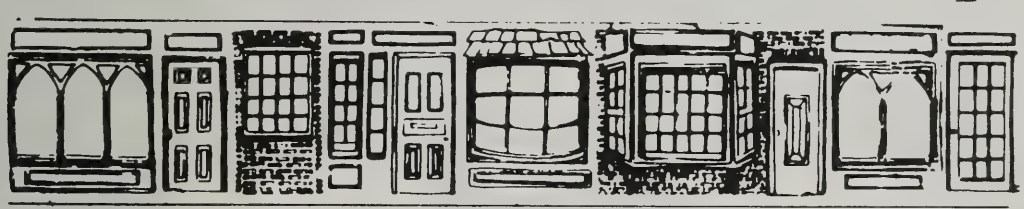
10 a.m. and 8:30 p.m., Mondays and Wednesdays at 8:30 p.m., and Saturdays at 2:30 p.m. All concerts are on the Tanglewood grounds, with all seats unreserved and available the day of the performance for a contribution of $3. A complete concert schedule may be obtained from the Berkshire Music Center office in the Main House at Tanglewood, or from the Friends' Office at the Main Gate.

Culpeper Foundation Endows BMC Faculty Chairmanship

The Charles E. Culpeper Foundation, Inc., of New York City has recently allocated a grant of $150,000 to endow the Chairman of the Faculty position of the Berkshire Music Center at Tanglewood. The position is presently held by Joseph Silverstein, concertmaster and assistant conductor of the Boston Symphony Orchestra. Mr. Silverstein's predecessor as BMC faculty chairman was composer Aaron Copland, who held the position for twenty-five years beginning in 1940, the year the Berkshire Music Center was established.

The Culpeper Foundation, a nonprofit organization founded in 1940, offers grant support in areas including youth activities, health and medicine, education, the humanities, and the administration of justice. Recent grants to other performing arts organizations include the endowment of the New York Philharmonic's concertmaster's chair and funding of live television broadcasts by the Metropolitan Opera.

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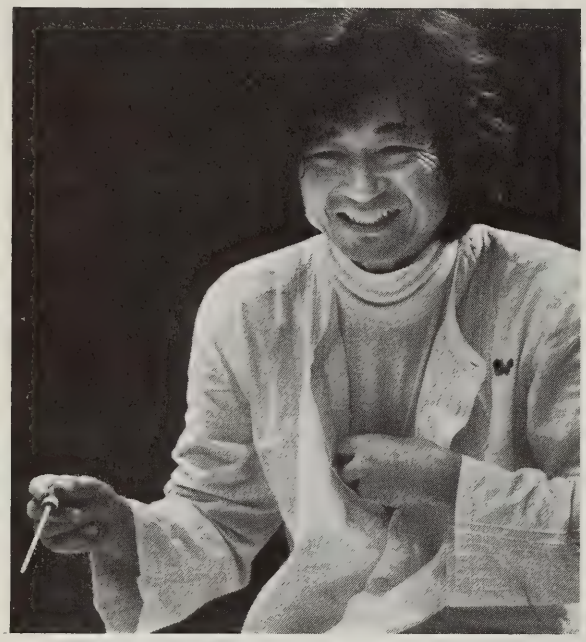
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Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake*, violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last year.



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1979/80

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L., Enid, and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

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Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
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Arthur Press
Assistant Timpani
Thomas Gauger
Frank Epstein

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JAAP SCHRÖDER, Baroque violin
MICHAEL WILLENS, violone
NANCY WILSON, Baroque violin

BIBER — "Mystery" Sonatas Nos. 1 and 2 for violin and continuo

1. The Annunciation
2. The Visitation

STANLEY RITCHIE, JOHN HSU, and RAYMOND ERICKSON

VERACINI — Sonata in G Minor, Opus 2

Adagio
Capriccio
Largo
Giga

JAAP SCHRÖDER, FORTUNATO ARICO, and LIONEL PARTY

BACH — Brandenburg Concerto No. 3 in G major, BWV 1048

Allegro
[Largo]
Allegro

STANLEY RITCHIE, JAAP SCHRÖDER, LINDA QUAN, DAVID MILLER, STEPHEN MARVIN, NANCY WILSON, FORTUNATO ARICO, JOHN HSU, ELAINE SCOTT BANKS, MICHAEL WILLENS, and LIONEL PARTY

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PURCELL — Five Songs

Music for a While
If Music be the Food of Love
The Blessed Virgin's Expostulation
Dear Pretty Youth
Sweeter than Roses

ELIZABETH PRUETT and ALBERT FULLER

HANDEL — Concerto Grosso in D major, Opus 6, No. 5
for strings, two oboes, and continuo

Larghetto e staccato
Allegro
Presto
Largo
Allegro
Menuet—un poco larghetto
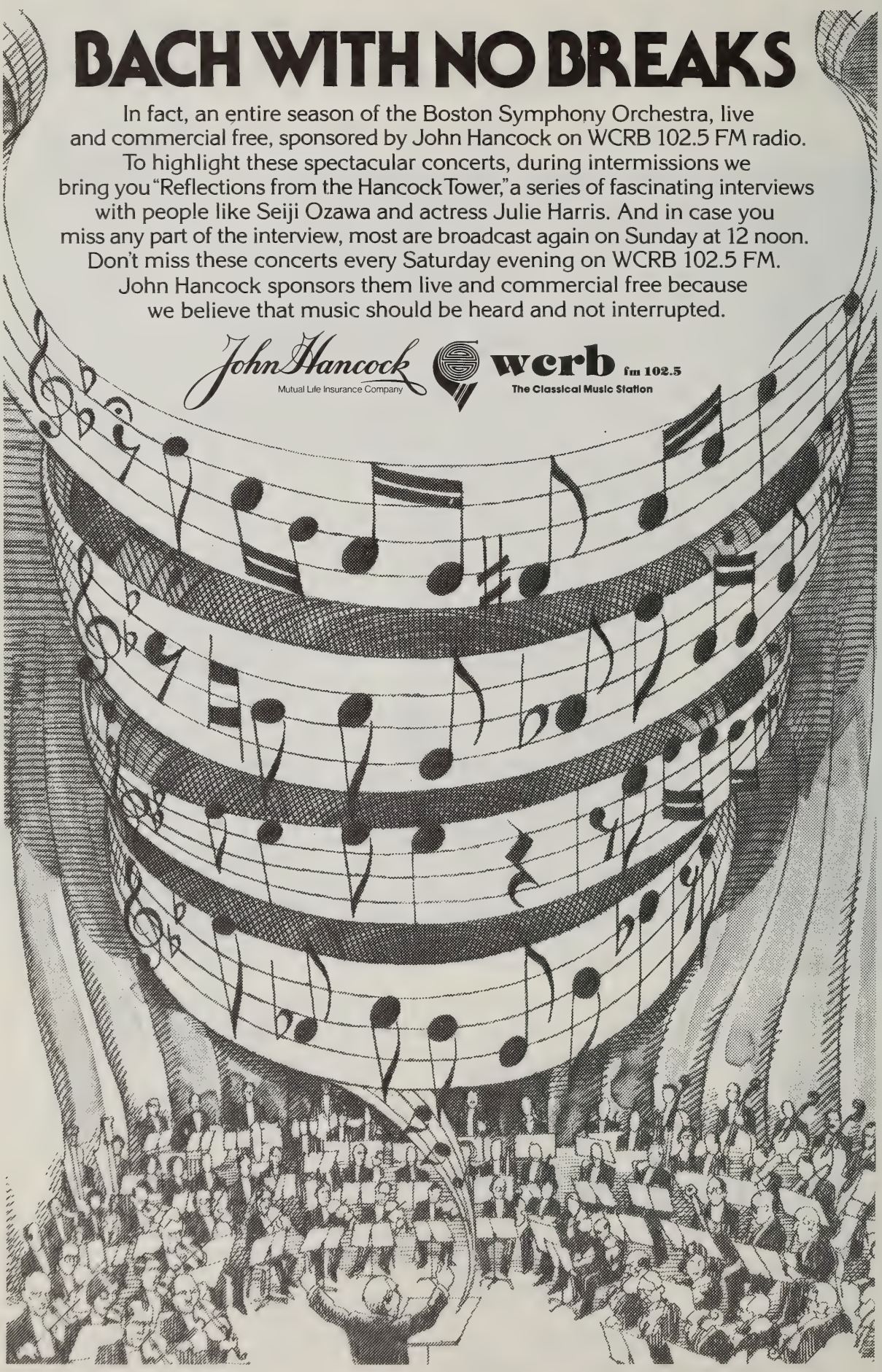
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NOTES

The Bohemian violinist and composer **Heinrich Ignaz Franz von Biber** (1644-1704) was conductor of music at the court of the Prince-Archbishop of Salzburg (one step higher than the post later held by Mozart's father). We can best judge his ability as a performer from the violin sonatas that he wrote, most assuredly for himself. One extraordinary set, the **"Mystery" Sonatas,** rehearses the events in the life of Christ through a series of fifteen musical pictures containing musical translations of scenes from the Gospel accounts. The present program includes the first two of these scenes.

Sonata Number 1 depicts the Annunciation as recounted in *Luke I: 26-38.* The angel Gabriel descends from heaven in the 32nd-note runs of the Praeludium and announces the impending birth of a son to Mary in a series of variations over a repeating bass pattern. Two of the variations, marked Adagio, apparently represent Mary's question, "How can this be, since I have no husband?" The last two variations, returning to the 32nd-note runs of the Praeludium, bring the angel's reply: "The Holy Spirit will come upon you . . . for with God nothing is impossible." Then the angel departs from her, depicted in the Finale, a kind of free inversion of the Praeludium.

The Second Sonata employs a special tuning of the violin, a technique called *scordatura* (literally, "out of tune"). The bottom two strings, normally tuned to G and D, are tightened up to A and E so as to be exactly an octave below the upper two strings. This allows certain special effects that would be difficult or impossible on a normally-tuned instrument. The sonata deals with the visit of Mary to her kinswoman Elizabeth, soon to become the mother of John the Baptist *(Luke I: 39-47).* The four sections of the sonata represent the four major elements of this part of the story: Mary arises and goes in haste to Elizabeth (Sonata); the two women meet and converse (Presto, in which the violin plays in double stops—two notes at a time—to represent the two characters); the unborn infant of Elizabeth leaps within the womb upon the first words of Mary's greeting (Allemande, with crossing of strings, leaping from high to low levels); and Mary begins to sing the opening words of the *Magnificat,* "My soul magnifies the Lord, and my spirit rejoices in God my savior" (Presto).

For their exploitation of sheer instrumental technique, the Biber "Mystery" Sonatas were among the most advanced works of their age; at the same time they reveal the fascination of Baroque composers with new aspects of sonority (as in the scordatura) and the possibilities of storytelling in music.

Though **Francesco Maria Veracini** (1690-1768) was born in Florence and died there, he by no means remained at home all his life. By his mid-twenties he was a considerable virtuoso on the violin. He performed in Venice in 1714 and so impressed the young Tartini, just two years his junior, that the younger man left Venice without giving a public performance for further study (this same Tartini later became recognized as one of the greatest masters of the violin, as performer, composer, and teacher). He made a strong impression in London, then in Dresden, but when he returned to London during the decade 1735-1745, he found that

his vogue had passed to Geminiani. He returned to Tuscany, where he died in extreme poverty. Although he produced some operas in London, all of the music Veracini published in his lifetime consisted of violin sonatas, obviously written with his own talents in mind. There were two sets of these, each containing twelve works; the first appeared in 1721 and the second in 1724. The G minor sonata to be performed here contains the normal order of movements, slow-fast-slow-fast.

The collective name **Brandenburg Concertos** and the beautiful presentation manuscript of the six works so designated give the distinctly false impression that **J.S. Bach** composed these works more or less at one time for a particular dedicatee (who has been immortalized by them). Actually the six concertos were composed over a period of years: the first and the fifth of them existed in at least two different versions before the "definitive" version of Bach's dedication copy (sent to the Margrave of Brandenburg in the spring of 1721), the third concerto was probably composed between 1711 and 1713, while the sixth was perhaps the earliest of them all. Clearly Bach, in sending the beautiful calligraphic manuscript to a nobleman of his acquaintance (and thereby suggesting his availability for employment) was concerned to pick from his compositions the works that he liked the best, pieces that display many different forms and styles and a wide range of scorings.

The Brandenburgs are sometimes regarded as the culmination of the Baroque concerto tradition, but in fact, though the six pieces are unmatched in brilliance of execution, they have little in common with what is normally called a concerto in the Baroque era. The Italian model, which was normative, usually consisted of string orchestra with perhaps a few winds, and one or two solo instruments (if there were two, they were usually a pair of the same kind). The kaleidoscopic richness of color in the Bach Brandenburgs is a far cry from that rather standardized approach. The third concerto is really a large chamber work, for each instrument has its own role to play in the ever changing sonorities of string sound.

Normally a concerto consisted of three movements in the arrangement fast-slow-fast; here Bach wrote only two long-held chords between the two fast movements. This has engendered a great deal of discussion. Do the two chords stand for a lost movement to be reconstructed? Do they offer an opportunity for the harpsichordist to improvise elaborately over them? Should they simply be performed as written to produce a slight punctuation between the two fast movements? Or should a slow movement in the appropriate key (usually the relative minor) be transplanted from one of Bach's other compositions? All of these solutions have been used at one time or another. In the present performance, it is the last-suggested solution that will prevail; the slow movement to be inserted is the Largo (in E minor) of the G major sonata for violin and figured bass, BWV 1021.

Most of **Henry Purcell's** solo vocal music was composed for the theater, which had rebounded from the puritanism of the Commonwealth during the monarchy of the pleasure-loving King Charles II. One of Purcell's greatest songs, *Music for a While,* was composed for a tragedy on the subject of *Oedipus* by John Dryden and Nathaniel Lee about 1692; it employs one of Purcell's favorite devices, the ground bass, repeated again and again, while

the melody soars with amazing freedom. *If Music be the Food of Love* comes from Shakespeare's *Twelfth Night*—or at least the opening words do; the rest is newly written by Colonel Henry Heveningham; Purcell composed no fewer than three versions of this text. Nahum Tate, Poet Laureate, wrote the text for *The Blessed Virgin's Expostulation.* He is much better remembered as the librettist for *Dido and Aeneas* and for the metrical Psalter produced with Nicholas Brady. The *Expostulation* is a dramatic scena, revealing Purcell's vivid reaction to a situation and text. Everyone was adapting—or, rather, rewriting—Shakespeare in the late seventeenth century. Scenes were cut, rewritten, or shifted around; new scenes were added, and many songs were inserted, whether relevant or not. Thomas Shadwell, a now forgotten Poet Laureate (he came between Dryden and Tate), produced an adaptation of *The Tempest* in 1674, and Purcell set *Dear Pretty Youth* for one of the revivals. It is believed to be from 1695, the last year of his brief life. The same year saw the production of Norton's *Pausanias,* which contained *Sweeter than Roses.*

George Frideric Handel's set of **Twelve Grand Concertos,** Opus 6, was published in 1739, thus constituting one of his latest contributions to the genres of purely instrumental music. He was by this time totally bound up in the production of English choral works, the oratorios *Saul* and *Israel in Egypt* having been but recently completed. The concertos served the function of intermission music during performances of his oratorios, but their somewhat utilitarian role should not hide the rich brilliance of these, the greatest of Baroque concertos on the Corelli plan. Handel is no great innovator in form—indeed, his choice of model goes back to his own days in Italy near the turn of the century, three decades earlier, and he was almost completely uninfluenced by the more up-to-date Vivaldi. But that is of little consequence when the resulting concertos are so full of pithy germinating motives that lead to energetic, even dramatic treatment. True, the forms had become somewhat stereotyped by the time Handel added these works to the repertory, but the force of his ideas and the sheer naturalness of the flow carries all before it. It has sometimes been claimed that Handel had little interest in instrumental music, but these brilliant works remain as the apotheosis of the Italian ideal, even though they were composed by a German for an English audience.

—Steven Ledbetter

1. *Music for a While*

Music for a while
 shall all your cares beguile:
Wondering, how your pains were eased
 and disdaining to be pleased,
Till Alecto* free the dead
 from their eternal bands,
Till the snakes drop from her head
 and the whip from out her hands.
Music for a while
 shall all your cares beguile.

*Alecto: one of the Furies or Eumenides

2. *If Music be the Food of Love*

If music be the food of love
 sing on till I am filled with joy;
For then my list'ning soul you move
 to pleasures that can never cloy.
Your eyes, your mien, your tongue
 declare that you are music everywhere.
Pleasures invade both eye and ear,
 so fierce the transports are they wound,
And all my senses feasted are;
Though yet the treat is only sound,
Sure I must perish by your charms
 unless you save me in your arms.

3. *The Blessed Virgin's Expostulation*

Tell me, some pitying Angel tell,
 quickly say, Where?
Where does my sweet darling stay?
In Tyger's, or more cruel Herod's way?
Ah! rather let his little footsteps
 press unregarded through the wilderness,
 where milder savages resort,
The desert's safer than a tyrant's court.
Why, fairest object of my love,
Why dost thou from my longing eyes
 remove?
Was it a waking dream that did foretell
 thy wondrous birth?
No vision, no, no, no vision from above?
Where's Gabriel that visited my cell?
I call Gabriel!
He comes not.
Flattering hopes farewell.
Me Judah's daughters once caressed,
Called me of mothers the most blessed,
Now, fatal change, of mothers most distressed.
How shall my soul its motion guide?
How shall I stem the
 various tide,
 whilst Faith and Doubt
 my laboring soul divide?
For whilst of thy dear Sight beguiled
 I trust the God,
But oh! I fear the Child.

4. *Dear Pretty Youth*

Dear pretty youth,
Unveil your eyes!
How can you sleep, when I
 am by?
Were I with you
 all night to be,
Methinks I would
 from Sleep be free.
Alas! my dear—
You're cold as stone;
You must no longer
 lie alone,
But be with me, my dear,
And I in each arm
 will hug you close
 and keep you warm.

5. *Sweeter than Roses*

Sweeter than roses
 or cool evening breeze
Was the dear kiss;
First, trembling, made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see
 since that dear kiss,
I hourly prove
 all is love to me.

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Fourth of July Special

Friday, 4 July 1980

2:00	Gates Open
2:30-3:30	NEW ENGLAND RAGTIME ENSEMBLE, GUNTHER SCHULLER, conductor Theatre-Concert Hall
4:00-4:45	EMPIRE BRASS QUINTET & FRIENDS on the lawn
5:00-5:30	TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor on the lawn
5:45-6:30	The WUZ Main House porch
7:00	PHYLLIS CURTIN, soprano with DWIKE MITCHELL, piano WILLIE RUFF, string bass "Twenty by Cole" A Selection of Songs by Cole Porter The Shed
9:00	BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor JON VICKERS, tenor TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor The Shed

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Weekend Prelude

Friday, 4 July at 7

PHYLLIS CURTIN, soprano

with
DWIKE MITCHELL, piano
WILLIE RUFF, string bass

"TWENTY BY COLE"
A Selection of Songs by Cole Porter

Down in the Depths	(Ethel Merman, *Red, Hot, and Blue,* 1936)
Use Your Imagination	(William Redfield and Priscilla Gilette, *Out of This World,* 1950)
Get Out of Town	(Tamara, *Leave It to Me,* 1938)
I've Got You Under My Skin	(Virginia Bruce to James Stewart, *Born to Dance,* 1936)
Love for Sale	(Kathryn Crawford and Three Girl Friends, *The New Yorkers,* 1930)
Let's Do It	(Irene Bordoni and Arthur Margetson, *Paris,* 1928)
In the Still of the Night	(Nelson Eddy, *Rosalie,* 1937)
What is this Thing?	(Sung by Elsie Carlisle, in a sketch performed by Tilly Losch, Toni Birkmayer, Alanova, and William Cavanagh, *Wake Up and Dream,* 1929)
Night and Day	(Sung by Fred Astaire, danced by Fred Astaire and Claire Luce, *Gay Divorce,* 1932)
My Heart Belongs to Daddy	(Mary Martin, *Leave It to Me,* 1938)

* * *



True Love	(Bing Crosby and Grace Kelly, *High Society,* 1956)
I Get a Kick Out of You	(Ethel Merman to William Gaxton, *Anything Goes,* 1934)
You Don't Remind Me	(Unused, *Out of This World,* 1950)
I Concentrate	(Douglas McPhail, *Broadway Melody of 1940*)
When a Woman's In Love	(Unused, from *Mississippi Belle,* a film abandoned by Warner Brothers in 1944)
Most Gentlemen Don't Like Love	(Sophie Tucker and ensemble, *Leave It to Me,* 1938)
Every Time We Say Goodbye	(Nan Wynn, *Seven Lively Arts,* 1944)
I Like Pretty Things	(Unused, from *Mississippi Belle,* a film abandoned by Warner Brothers in 1944)
Where, Oh Where?	(From *Out of This World,* a musical which opened on Broadway, 21 December 1950, starring Charlotte Greenwood)
I Love You	(Wilbur Evans, *Mexican Hayride,* 1944)

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NOTES

The stereotype of the composer of popular songs during the golden years of songwriting between the two world wars was someone born into a poor immigrant family and raised on Manhattan's lower East Side, who made his way by means of his talent for creating songs that told of dreams and aspirations, replete with self-confidence—assured but not really cocky, finding witty solutions to life's problems. The stereotype exists because it was true in so many cases, ranging from once popular composers whose songs have been forgotten to such giants of American popular music as Irving Berlin and George Gershwin. Cole Porter is the anomaly in this picture. Born into a wealthy Indiana family, privileged from birth, educated at Yale, he pursued, on the surface, a life of ease and luxury. Yet at the same time he was a consummate artist, and serious about his work. Yet in the social circles that he frequented, it was considered poor taste to work too hard at anything, so already in his college days he began to conceal the effort inevitably required to produce a song that sounds, in the end, as if it must have flowed naturally and effortlessly from his pen.

Much of the credit for the brilliance of those "golden years" of American song must go to a new generation of lyricists who created new and elaborate rhyme schemes and avoided the hackneyed favorite rhymes of the "moon-June" school. Lehman Engel has pointed out that in the musicals and operettas from the first two decades of the century most shows used trite, abstract concepts in the lyrics (the most frequent rhyme word, "gay," appeared everywhere because it had so many rhyming possibilities; high spirits were almost never expressed with any other adjective, though today it is, for several reasons, almost defunct in song texts). The new lyricists included men like Lorenz Hart, E.Y. Harburg, and Ira Gershwin. All of them were inspired by the work of W.S. Gilbert to attempt something altogether more original than American song had known in the past. In the honor roll of major lyricists, Cole Porter would stand with the very greatest figures, even if he had never written a note of music. He brought a sophisticated viewpoint that captured a social set not often treated in American song by using inversions of catch phrases, or an antithesis like "Down in the Depths (On the 90th Floor)." Another lyric strategy that Porter employs effectively is the inversion of a common poetic affirmation, such as "My luve is like a red, red rose," with the negation of all those traditional similes: "You don't remind me of the iris in spring." Many of Porter's best-known songs have an undercurrent of the risqué. "Let's Do It" would have been too strong for radio broadcast back in 1928 if the title had not been modified by the trailer "Let's fall in love." And "Love for Sale" was, in any case, unredeemable (from the broadcast censor's point of view); it remains one of the most realistic songs of the thirties (along with Rodgers and Hart's "Ten Cents a Dance"). Sometimes the risqué element is not apparent in the title but grows out of the situation and the rest of the song. "My Heart Belongs to Daddy," for example, is not a song for Father's Day: "daddy" is a sugar-daddy, and the singer is his mistress, who is not about to mess up a good thing with a fling on the side. The song was written for Mary Martin's Broadway debut; she reportedly did not

understand what the lyric was all about, and her naively innocent performance brought the house down and established her as a star overnight.

Musically, too, Porter's songs extended the traditional *aa'ba"* pattern, sometimes in extraordinary ways. Nay-sayers insisted that "Night and Day" could never become a popular song; instead of the traditional 32-bar length, consisting of four eight-measure phrases, it runs on to greater length (though not so long as Porter's most daring evasion of traditional song form, "Begin the Beguine"), and is preceded by a striking verse consisting almost entirely of repeated notes dissonantly harmonized that perfectly characterizes the monotony of the "voice within." Many of Porter's songs are constructed from a single musical motive elaborated with a rhythmic swing and imaginative harmonization into a memorable tune. "Let's Do It" consists, in essence, of the three chomatically descending notes first heard on the words "Birds do it," then repeated or reworked in almost every phrase of the chorus. At the same time, the song is one of those amusing "list" songs that Cole Porter made uniquely his own (the classic example is "You're the Top" from *Anything Goes*).

Up until 1938 it was fashionable to consider Cole Porter as a talented socialite who happened to be able to write amusing songs, not because he had to for a living or from some inner impulse, but largely to amuse his friends at parties. A riding accident in 1938, when a horse fell on him in Central Park and crushed both his legs, leaving him in almost constant pain for the rest of his life, rather changed that point of view. The accident would have been a perfect excuse to stop turning out light-hearted and witty songs right and left, but Cole worked even harder and, indeed, produced his greatest show, *Kiss Me Kate,* after the accident. He continued to compose for Broadway and Hollywood virtually until his death in 1964. Many of his later songs, though, followed the traditional, simple Tin Pan Alley mold more than had been the case two or three decades earlier. He could still produce witty lyrics and comic songs, but his biggest hits were now the ballads; one of the biggest of all from this period was "True Love," a song that hardly sounds like the Porter of the past, though assuredly it was as perfectly crafted for the voice of Bing Crosby as "I Get a Kick Out of You" was for Ethel Merman, or "Most Gentlemen Don't Like Love" for Sophie Tucker.

Alec Wilder, in his study *American Popular Song: The Great Innovators, 1900-1950,* sums up Cole Porter's place in the pantheon of American songwriters as follows: "Overall I find Rodgers warmer, Arlen more hip, Gershwin more direct, Vernon Duke more touchable, Berlin more practical. But no one can deny that Porter added a certain theatrical elegance, as well as interest and sophistication, wit, and musical complexity to the popular song form. And for this we are deeply indebted."

—Steven Ledbetter

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Joseph Silverstein, *Assistant Conductor*

Friday, 4 July at 9

SEIJI OZAWA, conducting

DVOŘÁK — Symphony No. 9 in E minor, Opus 95, *From the New World*
Adagio—Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

INTERMISSION

VERDI — Overture to *La forza del destino*

VERDI — "Ah, sì, ben mio" from *Il trovatore*
"Niun mi tema" from *Otello*

JON VICKERS

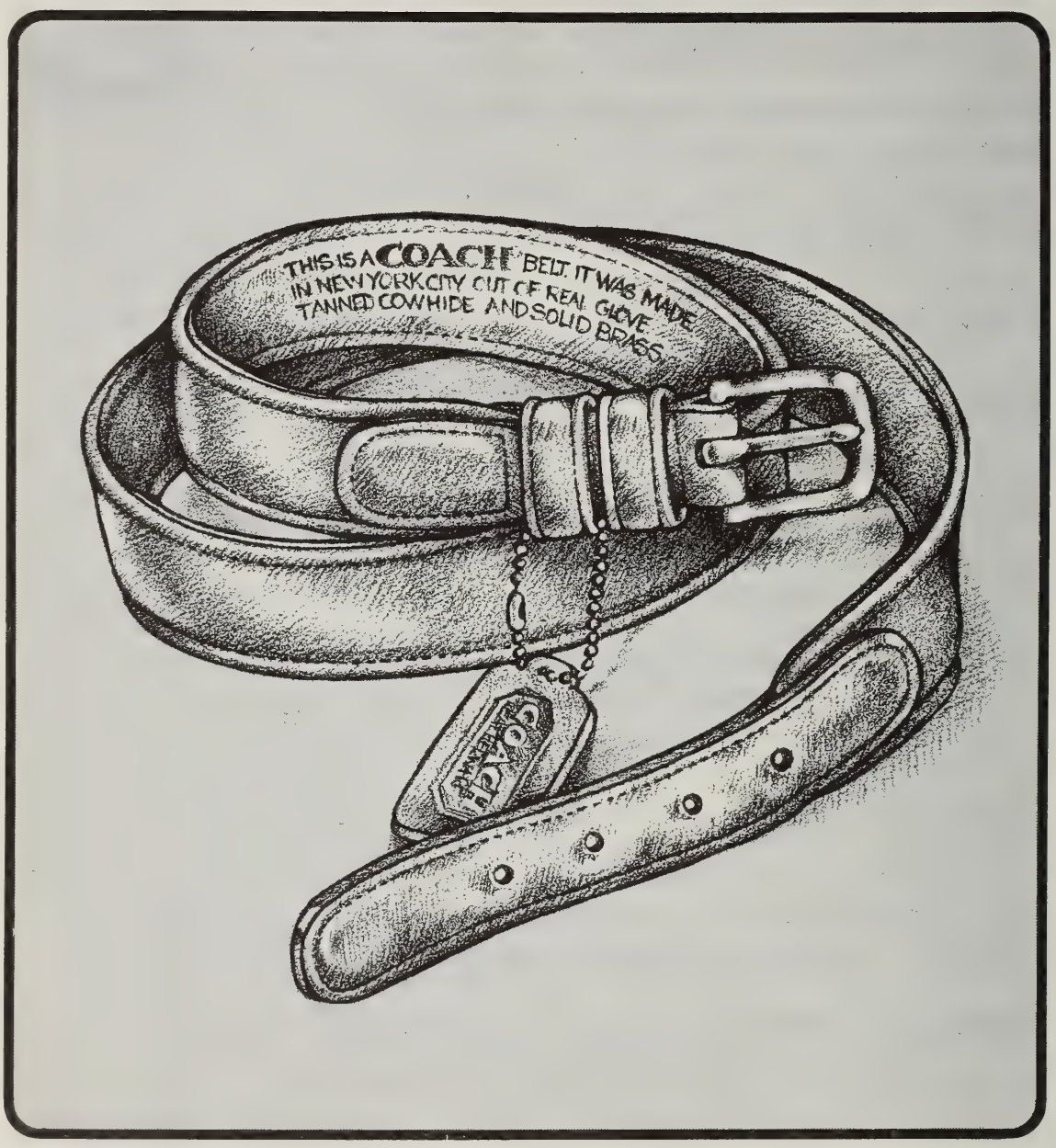
VERDI — *Inno delle nazioni*
(Hymn of the Nations)

JON VICKERS
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JOHN OLIVER, conductor

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NOTES

Antonín Dvořák
Symphony No. 9 in E minor, Opus 95, *From the New World*

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He began sketching themes for the Symphony No. 9 during the last two weeks of 1892; the last page of the finished score is dated 24 May 1893. The symphony was first performed by the New York Philharmonic under the direction of Anton Seidl on 15 December 1893. The score calls for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

Antonín Dvořák's arrival in America on 26 September 1892 was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha,* which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.

Upon his arrival, it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about him was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

> The Americans expect me . . . to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter, he began a sketchbook of musical ideas and made his first original sketches in America on 19 December. The next day he noted on the second page one of his best known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed, he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on 10 January 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on 24 May he fitted composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World.* The composer himself started it all with an interview published in the New York *Herald* on 21 May, just as he was finishing the last movement. He was quoted as having said:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil . . . There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified. His comments indicate that he regarded the pentatonic scale (an arrangement of five pitches without half steps, i.e., *do, re, mi, sol, la*) as the essential link between the two, but relatively few Indian melodies are pentatonic, whereas pentatonic melodies are just as characteristic of European folk song as they are of American.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit,* not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic

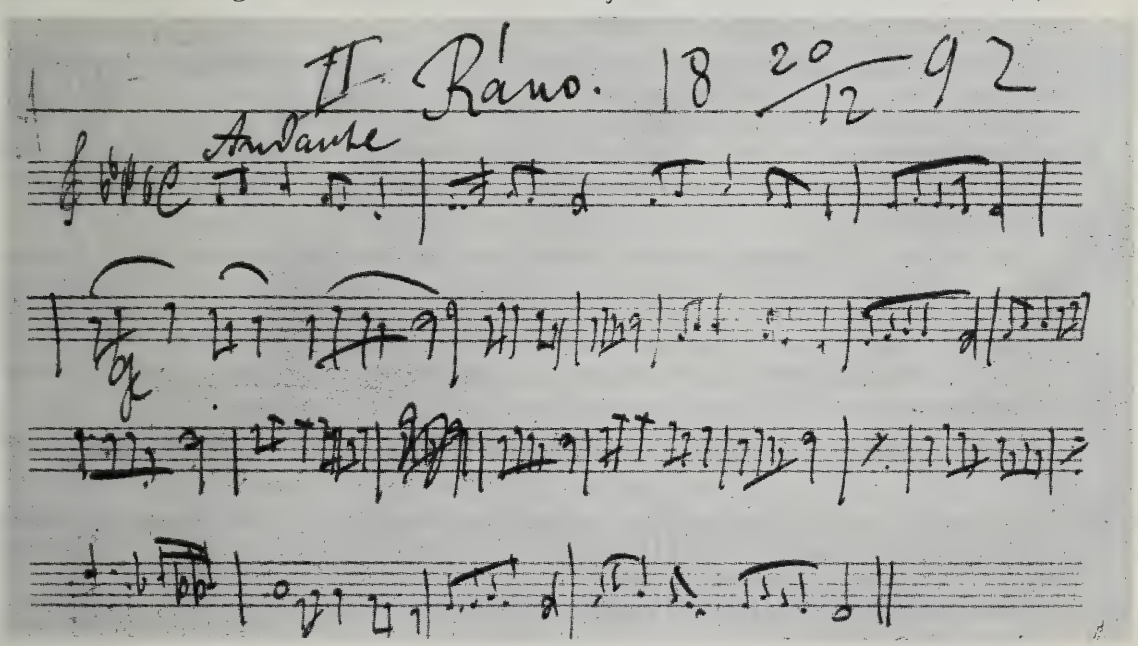
melodic types of the spiritual, including the frequent appearance of the pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, *Steal Away.* Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words *"Z Nového sveta" ("From the New World")* at the head of the title page in the middle of November 1893, just before his assistant Josef Jan Kovařik delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařik commented:

> There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech



Dvořák's original sketch for the first theme of the second movement, dated 20 December 1892; later Dvořák slowed the tempo from Andante to Largo, made the melody more pentatonic, and added a number of dotted rhythms.

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composer. Today, nearly ninety years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

One of the most lovable characteristics of Dvořák's best works is his seemingly inexhaustible supply of fresh melodic invention. The apparent ease with which he creates naively folklike tunes conceals the labor that goes into the sketches: refining, sorting and choosing which ones will actually be used, often recasting them in quite substantial ways from first idea to end result. Still, Dvořák does not agonize over the invention of thematic ideas so much as he worries about how to link them together. (His occasional uncertainty at this stage of building his movements shows up sometimes in the sketch-drafts, where he may break off precisely at the linking points of the themes for further preliminary sketching.)

Most critics and analysts regard the Symphony No. 7 as Dvořák's most successful solution to the problems of symphonic construction and No. 8 as a highly original formal evasion of traditional structural concerns, but they have tended to patronize No. 9 as "fabricated." Audiences, on the other hand, have never failed to embrace the *New World* Symphony wholeheartedly from the very first.

After a slow introduction that hints at the main theme, the horns play a soft, syncopated fanfare over a string tremolo. Originally Dvořák had the cellos doubling the horns here, but the effect is much more striking with horns alone, and he sensibly crossed out the cello part. This theme is one of several that will recur throughout the symphony as one of its main unifying elements. The dotted rhythmic pendant to the horn figure leads the harmony to G minor for a theme of very limited compass (introduced in flute and clarinet) over a drone. This in turn brightens to G major and the most memorable moment in the allegro: a new theme (an unconscious reminiscence of *Swing low, sweet chariot?)* presented by the solo flute in its lowest register; the first four notes of this tune, too, will recur many times later on.

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha.* The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own homesickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was *"Goin' home"*). The more Dvořák worked over this movement, the slower he felt the tempo ought to go. Even in the final score it was marked Andante. During the first rehearsal, Seidl apparantly took the movement at a slower tempo than the composer had envisioned, but Dvořák liked it, and when the score was sent off to Simrock for engraving, the tempo was given as Larghetto. Soon Dvořák decided that he wanted it slower still, and sent a letter to Simrock a month after the premiere to instruct him to change the Larghetto to Largo. The introduction to the slow movement is one of Dvořák's most striking ideas: in seven chords he moves from E minor, the key of the first movement, by way of a surprising modulation to D flat, the

key of the second movement. A similar chord progression, though not modulating, reappears at the close to frame the movement.

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. This must refer to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step:

> Whirling, spinning round in circles,
> Leaping o'er the guests assembled,
> Eddying round and round the wigwam,
> Till the leaves went whirling with him . . .

but it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech *furiant,* and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages, we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—Steven Ledbetter

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Giuseppe Verdi
Overture to *La forza del destino*
"Ah, sì, ben mio" from *Il trovatore*
"Niun mi tema" from *Otello*
Hymn of the Nations

Giuseppe Verdi was born in Le Roncole, near Busseto in the Duchy of Parma, Italy on 10 October 1813 and died in Milan on 27 January 1901. The St. Petersburg Opera commissioned La forza del destino *in 1861. The work marks the final collaboration between Verdi and his favorite but most harried librettist, F.M. Piave, who was given the task of pulling the Duke of Rivas's lengthy and diffuse play,* Don Alvaro, o La Fuerza del sino *(1835) into acceptable operatic shape. The premiere was planned for the 1861-62 winter season, and the Verdis traveled to St. Petersburg in December 1861 to supervise rehearsals. Due to the soprano's illness, the premiere was postponed one season, necessitating their return to St. Petersburg the following autumn. The first performance took place 10 November 1862. The opera was a success with the public, but some critics argued that it was too long, and Verdi himself found the end too bloody. For* Forza's *premiere at La Scala, Milan on 27 February 1869, Verdi and a new collaborator, Antonio Ghislanzoni, later the librettist for* Aida, *carried out extensive revisions, eliminating one death and ending the work on a note of religious consolation. The score of the overture, which in his revisions Verdi substituted for the shorter prelude of 1862, calls for flute and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, bass drum, two harps, and strings.*

Verdi began work on Il trovatore *in 1851 and finished the opera shortly before its first performance at the Teatro Apollo in Rome on 19 January 1853; the Manrico on that occasion was Carlo Baucardé. Most of the libretto is by Salvatore Cammarano, after a play by the Spanish dramatist García Guttiérez. Leone Emanuele Bardare provided the last few lines of text Verdi required following Cammarano's death in the summer of 1852. The orchestra for Manrico's third-act aria, "*Ah! sì, ben mio,*" includes oboe, two each of clarinets, bassoons, and horns, and strings.*

Precisely when the composition of Otello *began is uncertain. Giulio Ricordi, Verdi's publisher, suggested a collaboration between Verdi and Arrigo Boito as early as 1879. The poet provided a scenario for an* Otello *almost immediately, but Verdi was hesitant to commit himself. Instead he asked for Boito's help in revising the hitherto unsuccessful* Simon Boccanegra *(1857). Sometime after the well-received premiere of the new* Simon *(1881), Verdi took the* Otello *project to heart, but work proceeded slowly. As usual Verdi himself had a hand in shaping the text. The premiere took place on 5 February 1887 at La Scala, with Franco Faccio conducting and Francesco Tamagno as Otello. The libretto is based on Shakespeare's* Othello. *The orchestra for "*Niun mi tema*" includes three flutes, two oboes, two clarinets, four bassoons, four horns, two cornets, two trumpets, four trombones, timpani, and strings.*

The Inno delle nazioni *was introduced the same year as* Forza. *Originally intended for performance in London at the Great Exhibition, it had its premiere instead at Her Majesty's Theatre, with a choir numbering two hundred and Theresa Tetjens as soloist. The text was by the twenty-year-old Boito, who would not work with Verdi again for nearly two decades. The* Inno *was revived by Arturo Toscanini in Milan on 25 July 1915, shortly after Italy's entrance into World War I, and then again during World War II for an NBC Symphony broadcast on 31 January 1943 and for a Red Cross benefit concert with the combined forces of the NBC Symphony and New York*

Philharmonic at Madison Square Garden on 25 May 1944. Toscanini during World War II added the Russian "Internationale" and "The Star-Spangled Banner" to Verdi's original ending, and the U.S. Office of War Information used Toscanini's performance in its propaganda film, "Hymn of the Nations." Tonight's performance will close with "The Star-Spangled Banner." In addition to soloist and chorus, the score of Verdi's Inno delle nazioni *calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, four trombones, timpani, bass drum, two harps, and strings.*

The career of Giuseppe Verdi ran a course longer than that of any other major operatic composer. *Oberto* had its premiere at La Scala in 1839; *Falstaff* made its first appearance in the same theater fifty-four years later, in 1893. For most of that half-century the evolution of Italian opera rested in Verdi's hands. In the early years the retirement of Rossini and the premature deaths of Bellini and Donizetti cleared the field of any major competitors. By the time of *Otello* (1887) and *Falstaff* (1893), a gifted younger generation of composers was only just reaching maturity. Thus the latter two works represent not only the pinnacles of Verdi's career but also the culmination of Italian romantic opera. Several decades ago, when only five or six of Verdi's works enjoyed frequent performance, it was customary to view the composer's output in terms of a progression from the crude and frankly bad *(Oberto, Nabucco, Ernani, et al.)* to the masterful and sublime *(Aida, Otello, Falstaff).* A better acquaintance with the works of Verdi's youth and middle age has taught us that the composer was a powerful and original music dramatist at every point in his long career. An early masterpiece like *Rigoletto* is not necessarily inferior to the later works, only different. Even the differences seem to loom less large as we recognize more and more clearly the smoothness and inevitability with which the Verdian style evolved. Always the composer remained true to the constants of the Italian tradition: a concern with psychological portraiture of specific human beings placed in sharply defined emotional situations; a desire to show off the beauties of the human voice; and, above all, a reliance on vocal lyricism as the main bearer of the drama. Step by step the supple lyricism of *Otello* and *Falstaff* emerged from the convention-bound though often highly expressive melodies of *Nabucco* and *Ernani;* we may trace this process easily enough by considering the operatic works of our present program in chronological order.

At the core of most early- to mid-nineteenth-century Italian arias is a four-phrase melodic kernal. Its four sections have been labeled *aa'ba"*, for the initial idea is normally heard, with some variation, a total of three times. This simple, rounded structure—which is not an invention of the Italians and is exemplified perfectly in Beethoven's *"Ode to Joy"*—will usually be dressed up with an orchestral introduction, cadential phrases, and a cadenza. Nevertheless its skeleton may be preceived in the majority of arias by Bellini, Donizetti, and the young Verdi himself. Already, however, Verdi's predecessors had found a useful alternative means of melodic organization, one which seemed to lend the lyric moment a degree of dramatic thrust. This was the minor-major aria, a piece beginning quietly in the minor mode but wending its way toward a major-mode conclusion, often in an entirely new key. While the old aria type repeated itself and ended where it began, the minor-major aria unfolded

continuously. Thus it was a useful vehicle for Verdi's best characters, who were often capable of expressing more than one thought at a time and in whose lyric outbursts a logical sequence of ideas might sometimes be traced.

One such character is Manrico, the title hero of *Il trovatore*. In comparison with *Rigoletto* and *La traviata*, the works which precede and follow it in the Verdian canon, *Il trovatore* is a work in which plot runs roughshod over character development. This may be a virtue, for audiences have trouble enough following the intricacies of the opera's violent story without having to worry about complexities of motivation as well. Leonora and Manrico are in love; their relationship is endangered by the Count di Luna, who would like to wrest Leonora from her intended. This much is clear. Any further deepening of the characterizations must come from the music itself. In Act III, as Leonora and Manrico are about to proceed to the altar and all omens seem to point to further hardships and misery, Manrico cuts to the heart of matters in his poignant minor-major aria, *"Ah, sì, ben mio."* Responding to the apprehension Leonora has just expressed, he begins, in the dark key of F minor, with a quiet melody of relatively narrow compass. In the second third of the piece, as he describes how he may die at the hands of an enemy, the harmonies move to the still darker key of A flat minor. But there is a reason why Manrico is painting such a bleak picture for the woman he loves. "Death will seem but a means of preceding you to heaven," he sings, and the melody emerges into the sunlight of D flat major. The clarinets continue to provide pathetic hints of the minor mode, but Manrico has made his point. As with all heroes of Italian romantic opera, death itself is to be welcomed if it can be shared with one's beloved.

By the time of *La forza del destino* (1862), Verdi had moved very far afield from the melodic practices of his predecessors. The minor-major aria had virtually replaced the older type, at least in most of the extended solo scenes. Furthermore, the melodies themselves were wider-leaping, freer of ornamentation, and less bound by the nineteenth century's conception of the regular phrase. *Forza* brims over with melodies of this new type, and in the overture Verdi miraculously fuses a number of them into an instrumental piece of true symphonic breadth. The opening gesture—repeated E's—and the following agitated A minor-E minor theme are Verdian leitmotives of fate which pursue Leonora, the heroine, throughout the opera. Then follows a string of luscious vocal melodies, each one of which Verdi manages to combine contrapuntally with the agitated theme: first the tenor-baritone melody *("Le minaccie, i fieri accenti")* of Act IV; next, the soaring climax of Leonora's aria, *"Madre, pietosa Vergine"*; then Leonora's cabaletta tune *("Tua grazia, o Dio")* from her duet with Padre Guardiano; finally a bit of symphonic development based on the same agitated theme and hints of Padre Guardiano's melody, *"A te sia gloria."* How can this profusion of essentially vocal themes be summed up orchestrally? Verdi's answer is a grand restatement of Leonora's aria theme and a lengthy coda, in which the orchestra can finally leave off mimicking singers and drive to an exciting E major conclusion.

Otello stands as a triumphant affirmation of the older Verdi's continuing fertility and originality. After *Aida* (1871), Verdi had entered a period of semi-retirement, during which he wrote his famous *Manzoni Requiem* (1874)

and revised *Simon Boccanegra* (1881) but composed no new operas. During this period Wagner's music dramas began to establish themselves throughout Europe, and the works of a young generation of French composers (Gounod, Bizet, and Massenet, in particular) carved a place for themselves in the repertory of most Italian theaters. When he returned to operatic composition in the 1880s, Verdi showed himself capable not only of developing further, but of carrying out that development independently of the new models provided by French and German composers. In *Otello,* the aria disappears. Taking its place are monologues (Iago's *Credo,* Otello's *"Niun mi tema"*) and vocal pieces which might have a place even within a spoken drama (the drinking song of Act I; Desdemona's *"Willow Song"* and *"Ave Maria"*). The melodies of these pieces have the same qualities already noted in the arias of *Forza;* but now, instead of elaborating themselves according to the rules of a purely musical logic, they respond to Boito's beautiful text with the utmost flexibility. In *"Niun mi tema,"* Otello has already strangled his wife and then learned of her innocence. He begins the monologue in recitative-like fashion but, with the words, *"E tu, come sei pallida,"* takes up a melody of such poignant beauty that in an earlier opera Verdi would surely have developed it into an entire aria. The drama, however, demands something different. Pulling out a concealed dagger, Otello wounds himself mortally. As he lies dying, he gazes tenderly at his wife and relives past experiences. The oboe quotes the orchestral melody to which Otello had contemplated the sleeping Desdemona before killing her. Then, as he dies, the kiss music of the first act returns. In this, possibly the most famous and certainly the most analyzed of thematic recalls in the entire operatic repertory, Verdi remains true to the traditions of his ancestors. The orchestra is merely the medium of delivery, for the theme itself is vocal in its contours and compass, with breathing spaces for a singer who exists only in the composer's imagination.

The *Inno delle nazioni* represents a different but no less characteristic facet of Verdi's genius. In a land which yearned for unity and liberation from Austrian domination, the composer had founded his early success at least partly on his talent for capturing a popular and patriotic flavor in such choruses as *"Va pensiero" (Nabucco)* and *"Patria oppressa!" (Macbeth).* In the *Inno,* written only a year after the new Kingdom of Italy had emerged, Verdi was composing to order. He had no choice but to reproduce the general tone of those earlier choruses. This represented no obstacle for him, for he had a remarkable ability to conceive enthusiastically patriotic music at will. The stirring main melody *("Signor, che sulla terra")* and the quotation of various national anthems were just what the occasion demanded. Verdi's credentials as an Italian nationalist, of course, were impeccable, but the question of sincerity is hardly relevant. Indeed, in the climactic portion of the *Inno* one already hears hints of the Triumphal Scene of *Aida,* where the same patriotic spirit seems no less genuine despite its wholly artistic inspiration.

—Jay Nicolaisen

Jay Nicolaisen received his doctoral degree in music history from the University of California at Berkeley and writes frequently on operatic subjects. His book, *Italian Opera in Transition, 1871-1893,* will be published by UMI Research Press in 1981.

Il trovatore, Act III

Manrico:

Ah, sì, ben mio, coll'essere
io tuo, tu mia consorte,
avrò più l'alma intrepida,
il braccio avrò più forte.
Ma pur, se nella pagina
de' miei destini è scritto
ch'io resti fra le vittime,
dal ferro ostil trafitto,
fra quegli estremi aneliti,
a te, il pensier verrà,
e solo in ciel precederti,
la morte a me parrà!

Ah yes, my love, knowing
I am yours and you mine,
my soul will be braver
and my arm stronger.
Yet if on the page
of my destiny it is written
that I, a victim,
by an enemy's sword will be stabbed,
then as I breathe my dying breaths,
my thoughts will be of you,
and death will seem but a means
of preceding you to heaven.

Otello, Act IV

Otello:

Niun mi tema
se anco armato mi vede. Ecco la fine
del mio cammin... Oh! Gloria! Otello fu.
E tu... come sei pallida! e stanca,/
e muta, e bella,
pia creatura nata sotto maligna stella.
Fredda come la casta tua vita, e in/
cielo assorta.
Desdemona! Desdemona!... Ah! morta!...
... morta!... morta!...
Ho un'arma ancor!

Let no one fear me
even though I'm still armed. Here is the end
of my journey. Oh! Glory! Otello is no more.
And you . . . how pale, and weary,/
and mute, and beautiful,
pious creature born under an evil star.
Cold as your own chaste life, and by/
heaven taken up.
Desdemona! Desdemona!... Ah! dead!
... dead!... dead!...
I've a weapon still!

[Cassio:

Ah! Ferma!

Ah! Stop!

Lodovico, Montano:

Sciagurato!

Wretch!]

Otello:

Pria d'ucciderti . . . sposa . . . ti baciai.
Or morendo... nell'ombra in cui mi giacio...
Un bacio . . . un bacio ancora . . . ah!
un altro bacio . . .

Before killing you... wife... I kissed you.
Now dying... in the shadows where I lie...
A kiss . . . another kiss . . . ah!
still another kiss . . .

**Please withhold applause until the music,
which ends quietly, has stopped.**

Inno delle nazioni

Gloria pei cieli altissimi,
pei culminosi monti,
pei limpidi orizzonti
gemmati di splendor.
In questo dì giocondo
balzi di gioia il mondo,
perchè vicino agli uomini
è il regno dell'amor.
Gloria! I venturi popoli
ne cantin la memoria.
Gloria pei cieli! Gloria!

Spettacolo sublime!
Ecco, dai lidi remoti della terra,
ove rifulge cocentemente il sol,
ove distende bianco manto la neve,
una migrante schiera di navi
remigar per l'acque degli ampli oceani,
ed affollarsi tutte verso
un magico Tempio,
ed in quel Tempio spandere
a mille a mille
i portentosi miracoli del genio!

E fuvvi un giorno che passò furiando
quel bieco fantasma della guerra;
allora udissi un cozzar d'armi,
un saettar di spade,
un tempestar di carri e di corsieri,
un grido di trionfo e un ululante urlo.
E colà ove fumò di sangue
il campo di battaglia,
un luttuoso campo santo levarsi,
e un'elegia di preghiere,
di pianti e di lamenti.
Ma in oggi un soffio
di serena Dea spense quell'ire,
e se vi fur in campo avversarii crudeli,
oggi non v'ha in quel Tempio
che Umana Fratellanza,
e a Dio che'l volle
alziam di laudi un canto.

Signor, che sulla terra
rugiade spargi e fior
e nembi di fulgori
e balsami d'amor,
fa che la pace torni
coi benedetti giorni,
e un mondo di fratelli
sarà la terra allor.

Hymn of the Nations

Glory from the highest heavens,
from the highest mountains,
from the limpid horizons
bejeweled in splendor!
On this happy day
the world leaps with joy,
because near mankind
is the kingdom of love.
Glory! Let future generations
sing their memories of it.
Glory from the heavens! Glory!

Sublime spectacle!
From the earth's remotest shores,
where the sunshine scorches,
where the snow spreads its white mantle,
a migrant formation of ships
forges through the waters of the wide oceans,
and crowds toward
a magical Temple,
and in that Temple spill forth
by the thousand
the prodigious miracles of genius.

There was a day when that sinister phantom
of war passed furiously through;
then was heard a clashing of weapons,
a crossing of swords,
a thundering of carts and chargers,
a cry of triumph and a howling shriek.
And there where the field of battle
smoked with blood,
a mournful cemetery rose,
and an elegy of prayers,
of tears and laments.
But today the breath
of a serene goddess has extinguished that strife,
and where there were cruel adversaries,
now there is nothing in that Temple
but Human Brotherhood,
and to God whose will this was
let us raise our voices in prayer.

O Lord, who over the earth
scatters dew and flowers
and shining clouds
and balsam of love,
let peace return
with its blessed days,
and then the earth will be
a world of brothers.

Salve, Inghilterra, Regina dei mari,
vessillo antico di libertà!
O Francia,
tu, che spargesti il generoso sangue
per una terra incatenata,
salve, o Francia, salve!
O Italia, o Italia,
o Patria mia,
che il cielo benigno
ti sia propizio ancora,
fino a quel dì che libera
tu ancor risorga al sole!
O Italia, o Italia, o Patria mia!

Hail, England, Queen of the seas,
ancient emblem of liberty!
O France,
you who generously shed your blood
for an enslaved land,
hail, o France, hail!
Oh Italy, oh Italy,
oh my native land,
may merciful Heaven
smile on you again,
until that day when free
you again may face the sun!
Oh Italy, oh Italy, oh my native land!

God save our gracious Queen,
long live our noble Queen,
God save the Queen!
Send her victorious,
happy and glorious,
long to reign over us.
God save the Queen!

-translations by
Jay Nicolaisen



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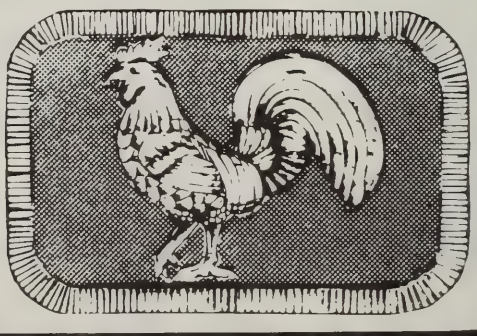
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NOTES

Aaron Copland
Fanfare for the Common Man
El Salón México
Clarinet Concerto
Suite from *The Tender Land*
Four Dance Episodes from *Rodeo*

Aaron Copland was born in Brooklyn, New York on 14 November 1900. His association with the Boston Symphony Orchestra has been both long in terms of years and profound in mutual benefits. Copland's name first appeared on a BSO program in 1925, when his composition teacher, Nadia Boulanger, performed as soloist in his Symphony for Organ and Orchestra. The conductor of that performance, Serge Koussevitzky, immediately became a champion of Copland's music; Koussevitzky's interest forged the enduring link between composer and orchestra that has lasted to this day. Tonight's program comprises works written during a twenty-year span when Copland, having established himself as a leading American composer of advanced and—as it was then considered—fearfully difficult music, turned to address wider audiences. In so doing, he showed that he was still the same musical personality, regardless of the style—complex or simple—in which he was writing at any given moment. Whether his musical ideas were abstractly conceived or derived from cowboy songs, Mexican tunes, Shaker hymns, or jazz licks, his music has always had an energy and verve, a direct way of saying what he wanted to say, and—most rare of all—a tenderness that never turns into sentimentality.

The *Fanfare for the Common Man,* long one of Copland's most popular works, owing in part to its brevity (which makes it ideal for theme music) and mostly to its soaring, heroic character, was composed on commission from Eugene Goossens as one of a series by ten American composers of ten fanfares designed to foster patriotic spirit during the Second World War. Copland finished his fanfare in the fall of 1942, and Goossens gave the first performance with the Cincinnati Symphony Orchestra the following March. Three years later Copland returned to the piece, elaborating it and using it to introduce the final movement of his Third Symphony.

Copland has always enjoyed traveling, and for a number of years his journeys aimed southward to Mexico and Latin America. It was on his first trip to Mexico, in 1932, that he conceived the idea of an orchestral piece based on Mexican themes. He found the tunes in two books on Mexican folklore, selecting three melodies with interesting and unusual rhythmic ideas which he then extended and made still more syncopated. But the simplicity of the tunes themselves helped audiences to follow the piece in a way that many could not with Copland's more abstract earlier music (and it did this even though he never quotes any of the Mexican tunes exactly). Thus *El Salón México* was the first of the works to employ the folklike basis that became characteristic of his style during the next decade and more. The title of this American tourist's view of

musical Mexico is the name of a dance hall popular in Mexico City at the time of the composer's visit.

Copland wrote the Clarinet Concerto for jazz star Benny Goodman; this fact naturally influenced the musical character of the piece. He began the work in Rio de Janeiro in 1947 but wrote most of it during the summer of 1948, the sixth year that he was in residence at Tanglewood, and completed the score in October. The first performance took place in a radio broadcast on 6 November 1950 with Benny Goodman as soloist and the NBC Symphony Orchestra, Fritz Reiner conducting. The concerto, scored for string orchestra with harp and piano (an instrumentation that allows the soloist to reign supreme as the only wind), consists of two movements linked by a cadenza. The first movement is slow and lyrical, but elegantly spare in texture. The cadenza introduces some jazzy elements that are then exploited in the faster second movement.

Copland's opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein, 2d, for the thirtieth anniversary of the League of Composers. Copland selected Horace Everett as his librettist and produced a gentle, poignant score infused with the spirit of the American Midwest. The plot is the very opposite of a *verismo* shocker: a young woman, Laurie Moss, falls in love with one of a pair of drifters who shows up at her mother's farm the day before her high school graduation. In the end, Laurie learns that every gain involves a loss, but she chooses to leave her family behind and follow Martin, the drifter, to discover a wider world. The opera was produced in April of 1954, but Copland chose to revise it before a Tanglewood performance on 2 and 3 August of the same year. Further revisions produced the final version of the opera, given its premiere at the Oberlin Conservatory in May of 1955. The orchestral suite was finished in 1958. It consists of four passages from the opera linked in two movements. The first comprises the Introduction, which moves into the hushed love music of Laurie and Martin. The second contains the energetic barn dance "Stomp your foot upon the floor" from the Party Scene and the finale of Act I, an extended quintet sung by the principal characters, "The Promise of Living."

The commission for the ballet *Rodeo* was the direct result of Copland's success with *Billy the Kid.* The Ballet Russe de Monte Carlo asked for a second cowboy ballet, this time with choreographer Agnes de Mille. Most of the composing was done during the the summer of 1942, while Copland was in his third season as resident teacher of composition at the Berkshire Music Center. The premiere took place on 16 October in the Metropolitan Opera House, with Franz Allers conducting and Agnes de Mille dancing the principal female role. Copland, of course, was an urban-born and -bred composer, but he chose several traditional cowboy tunes from John and Alan Lomax's *Our Singing Country* and from Ira Ford's *Traditional Music of America* and treated them in ways that enhanced their character. The "Buckaroo Holiday" quotes two tunes, "Sis Joe" and "If he'd be a buckaroo by his trade," the latter on the solo trombone with amusing slurs and unexpected rests. "Corral Nocturne" uses no recognizable folk material, but the final two movements are built from dance tunes—"Saturday Night Waltz" takes a European dance form and makes it sound American to the core, while "Hoe-Down" uses a square-dance tune, "Bonyparte," for most

of its material. Three of the four dance episodes in the suite were first performed in concert by Arthur Fiedler and the Boston Pops on 28 May 1943; the entire suite was given its first performance by the New York Philharmonic under Alexander Smallens in July of the same year.

—Steven Ledbetter

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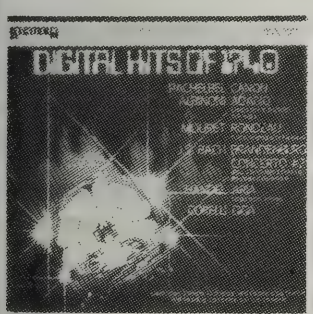
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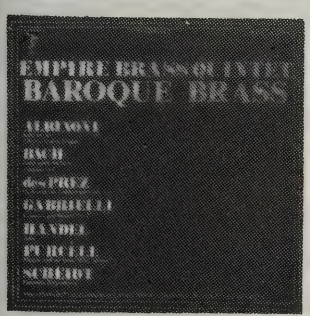
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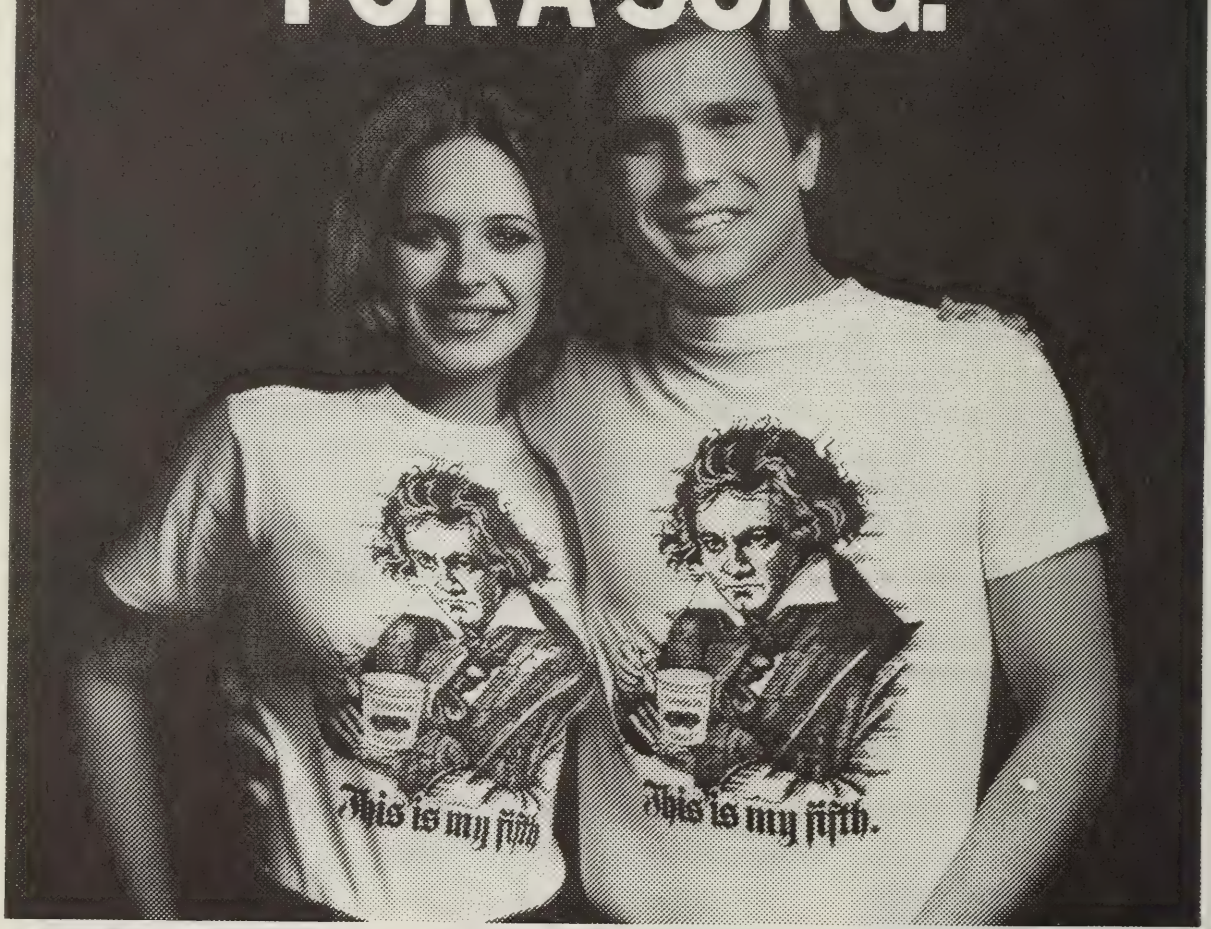






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BEETHOVEN — Symphony No. 7 in A, Opus 92
Poco sostenuto—Vivace
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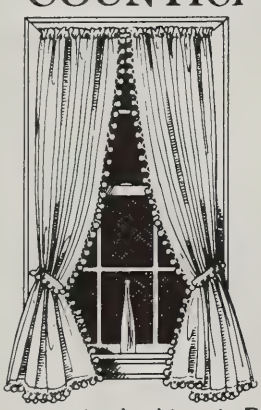
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NOTES

Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was born in Bonn, probably on 16 December 1770, and died in Vienna on 26 March 1827. The Seventh Symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

The first performance of the Seventh Symphony, which took place in Vienna on 8 December 1813 at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria,* Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory,* which concluded the program, that spurred most of the enthusiasm; Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101*), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher could have the "grand symphony" (the Seventh) for 30 ducats, but the *Battle* Symphony would cost 80! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms,

*Haydn's last three *London* symphonies, 102, 103, and 104, were heard at Giovanni Battista Viotti's Opera Concerts, Salomon having discontinued his own series when wartime circumstances—those were the years of the French Revolution and the subsequent war between France on one side, Britain and Austria on the other—made bringing over adequate talent from the Continent exceedingly difficult.—Ed.

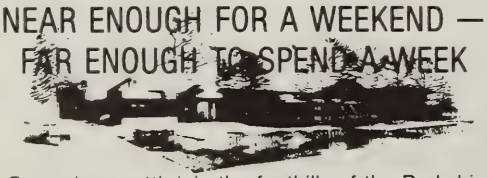
> which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven

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stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears, the hypnotic repetition of a quarter-note and two eighths, the alternation between major and minor, between strings and winds, the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting trio. Beethoven brings the trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—Steven Ledbetter

Maurice Ravel
Concerto in G for piano and orchestra
Bolero

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. He composed the Concerto in G, along with his other piano concerto, the one for the left hand, in 1930 and 1931. The Concerto in G is scored for solo piano and orchestra of piccolo, flute, oboe, English horn, clarinets in E flat and B flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, cymbals, bass drum, tam-tam, wood block, whip, harp, and strings. Bolero *was composed in 1928 and is scored for two flutes and piccolo, two oboes and oboe d'amore, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.*

At about the same time that Paul Wittgenstein, a concert pianist who had lost a hand during World War I, asked Ravel if he would write a concerto for him, Ravel's long-time interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The Concerto for the Left Hand turned out to be one of his most serious compositions, but the G major Concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto. The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasionally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely

regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown, and he found himself thereafter incapable of sustained work. For this concerto, he found it necessary to write the Adagio assai one or two measures at a time. The final Presto brings back the rushing motor rhythms of the opening, and both movements now and then bear witness that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue;* perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

Bolero was the result of a commission for a ballet score from Ida Rubinstein in 1928. When a plan to orchestrate several sections of Isaac Albéniz's *Iberia* came to naught, Ravel planned for a time to orchestrate some of his own piano music, when he was struck by a theme "of insistent quality" which he would repeat, without development, through a gradually increased orchestration. The ballet was produced at the Paris Opéra, with Mme. Rubinstein and twenty male dancers; it consisted of "a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement." The work became an immense popular success, but Ravel always insisted that it was

> an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. . . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

—S.L.





Aston Magna Foundation for Music



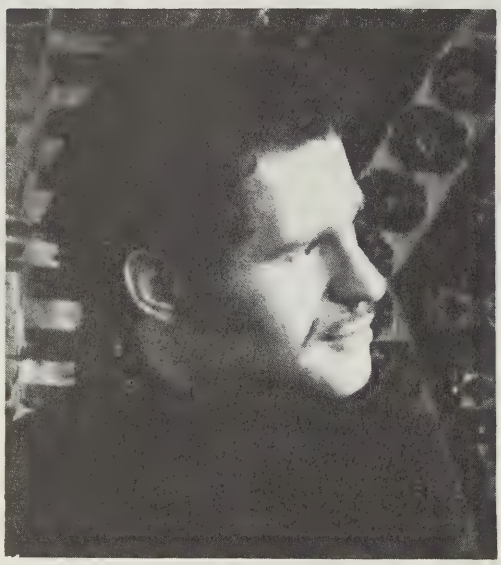
The Aston Magna Foundation for Music was founded in 1972, with Albert Fuller appointed Artistic Director. The Foundation's aim is to bring together artists, scholars, instrument makers, and serious students to pursue a broad study of the music of the seventeenth and eighteenth centuries—considering not only the instruments, techniques of playing and improvisation, and pitch and tunings proper to the music, but also the broader social and cultural context in which the music was created and originally functioned. The artistic results of these studies are embodied in the highly acclaimed Aston Magna Festival held each summer in Great Barrington, Massachusetts. The Fifth Anniversary Festival of 1977 received nationwide attention for its presentation, for the first time in America on original instruments, of the complete Brandenburg Concertos of J.S. Bach, which are available from the Smithsonian Institution on its "Smithsonian Collection of Records" label. The programs of the Aston Magna festivals bring to life neglected masterpieces in performances on original instruments by artists renowned for their interpretations of Baroque music. This summer's appearance is Aston Magna's second at the Berkshire Music Festival.



Albert Fuller

Albert Fuller, Artistic Director of Aston Magna and a faculty member at Juilliard, was first recognized as an innovative and preeminent interpreter of French Baroque harpsichord music. In addition, he has appeared most recently as a player of the Classic fortepiano and as a conductor. His approach to seventeenth- and eighteenth-century music interrelates it with the dance, with painting and architecture, and with the language

and behavior of the period. This overview is the foundation of the study and performance program at Aston Magna. Mr. Fuller plays a harpsichord by William Dowd (Boston, 1976) after Pascal Taskin (Paris, 1769).



Fortunato Arico

Fortunato Arico, Baroque violoncello and viola da gamba, is a graduate of the Curtis Institute of Music and a member of the New York Chamber Soloists. He performs with the New York Pro Musica Viol Consort and has been on the faculty of City College. Mr. Arico plays an eighteenth-century German violoncello and a viola da gamba made in Venice by Matteo Gofriller between 1700 and 1725.

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Elizabeth Pruett

Soprano Elizabeth Pruett was born in Natchez, Mississippi and received her musical education at the Juilliard School. She has appeared with many opera companies and festivals in the United States and has been recipient of many prestigious awards, including second prize from the Naumburg Competition. Ms. Pruett's operatic credits include Noemie in Massenet's *Cendrillon* at the Kennedy Center, Musetta in *La bohème* with the Virginia Opera, and Alice Ford in *Falstaff* with the Opera Theatre of St. Louis. Next fall she sings Violetta in *La traviata* with the New York City National Opera Touring Company, and European engagements include performances as Angelica in Vivaldi's *Orlando furioso* and at Paris's Theatre du Chatêlet.



Stanley Ritchie

Stanley Ritchie, Baroque violin, is first violinist of the Philadelphia String Quartet, in residence at the University of Washington in Seattle. He has been concertmaster and soloist with many area ensembles and is a member of the Duo Geminiani, which specializes in the literature of the seventeenth and eighteenth centuries. Mr. Ritchie's violin is by Jakob Steiner of Absam, Tyrol and dates from 1679.



Jaap Schröder

Violinist Jaap Schröder is considered one of the leading experts on the violin literature and the performance practice of music before 1800. He studied in his native Amsterdam and in Paris, and he is now on the faculties of the Amsterdam Conservatory and the Schola Cantorum in Basel. He is leader of the Concerto Amsterdam and, more recently, formed the Quartetto Esterhazy, the first

string quartet to perform the classical repertory on authentic instruments. He has recorded for Telefunken, Philips, and BASF, and is currently recording for Decca's Florilegium label the string quartets, quintets, and complete symphonies of Mozart, this last project as leader and director of the Academy of Ancient Music in London. Mr. Schröder plays a 1709 Stradivarius restored to classical condition and a 1665 Jakob Stainer restored to its original state.



Phyllis Curtin

Born in Clarksburg, West Virginia, soprano Phyllis Curtin studied the violin for seventeen years until she went to Wellesley College, where she began her vocal training. After graduating from Wellesley with honors in political science, she continued her musical training at the New England Conservatory of Music, soon launching an active career in opera and oratorio and quickly becoming associated with adventurousness and accomplishment in new music—she recalls singing "more first and often last performances of new music than anyone I ever heard of."

Ms. Curtin made her professional operatic debut in 1954 with the New York City Opera and won worldwide recognition in the title role of *Salome.* Since then, she has starred at the Metropolitan, La Scala, the Vienna State Opera, and many other opera houses, and she has appeared in recital and with orchestra throughout the world. Among her world premieres in operatic roles written especially for her were Carlisle Floyd's *Susannah* and *Wuthering Heights,* and Darius Milhaud's *La Mère coupable,* with which Ms. Curtin became the first singer in history to sing all three operas of the Figaro trilogy. A recent premiere with orchestra was Alberto Ginastera's *Milena,* based on Kafka's love letters and recorded with the Denver Philharmonic. She has also sung the American premieres of such notable works as Benjamin Britten's *War Requiem* with the Boston Symphony and Dmitri Shostakovich's Fourteenth Symphony with the Philadelphia Orchestra.

During the past several years, Ms. Curtin's repertory has included Strauss's *Four Last Songs,* Wagner's *Wesendonck Lieder,* Mahler's *Songs of a Wayfarer,* and staged performances of Poulenc's one-woman opera *La Voix humaine* with Sarah Caldwell conducting the San Francisco Symphony. At Tanglewood in recent seasons she has sung Tove in Schoenberg's *Gurrelieder* with Seiji Ozawa and the Boston Symphony as well as recital programs including Schumann's *Frauenliebe und -leben* and Fauré's *La Chanson d'Ève.* In March 1979 she sang the first United States performance of Hindemith's *Das Marienleben* in its orchestral version with the Yale Philharmonic Orchestra in Carnegie Hall.

For the past six years, in addition to her performing career, Ms. Curtin has been head of the Voice Department at the Yale School of Music, spending summers as artist-in-residence at Tanglewood's Berkshire Music Center. Her daughter Claudia is a student at Wellesley College, and her husband is writer-photographer Eugene Cook, who directs the Concert Office at the Yale School of Music and also teaches there.

Dwike Mitchell and **Willie Ruff**



Dwike Mitchell, pianist, and Willie Ruff, who plays French horn and string bass, have been playing jazz together since the mid-fifties; during the late fifties and early sixties they made records, appeared at major clubs and in concerts, and pioneered the idea of jazz lecture-concerts for children and young people. They created an international stir in 1959 when, as members of a Yale University choral tour to the Soviet Union, they gave an impromptu jazz lecture and recital, the first time since World War II that live jazz played by Americans had been heard there. They have since toured to many countries and lectured in seven languages, and a visit to mainland China is planned for this autumn.

Mr. Ruff has been an Associate Professor at Yale since 1971 and is also administrator of Yale's Duke Ellington fellowships, established in 1972 to honor immortals in the tradition of Black American music. Mr. Mitchell travels to New Haven from his Manhattan home two days a week to teach there and work with his colleague on a variety of projects. The two men



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formed their duo in 1955, playing at New York clubs including "Birdland" in the late fifties, and they made their first New York appearance in fifteen years at Syncopation in Greenwich Village this past May.



Jon Vickers

Canadian-born Jon Vickers is one of the world's leading tenors; he first won international prominence as Aeneas in the landmark Covent Garden production of Berlioz's *Les Troyens,* going on to establish his reputation in every one of the world's major opera houses. Mr. Vickers joined the Royal Opera, Covent Garden in 1957 and auditioned for Herbert von Karajan later that same year; his association with von Karajan first in Vienna and then at the Salzburg summer and Easter festivals has proved one of the most important influences in his operatic career. He has sung leading roles at the opera houses of Vienna and La Scala, at the Bayreuth and Salzburg festivals, at the Metropolitan Opera, in San Francisco, Chicago, Dallas, and Buenos Aires. He is particularly noted for his portrayals of Tristan, Parsifal, Siegmund, Florestan, Otello, Aeneas, Samson, and Peter Grimes (he has so far recorded all of these except Parsifal); he has also sung Don José and Radames (both also recorded), Canio, Herod, Pollione, Benvenuto Cellini, Don Carlos, and Nero in *L'incoronazione di Poppea.* This coming season at the Metropolitan Opera he will sing Samson and Parsifal. Mr. Vickers first sang with the Boston Symphony in Mahler's *Das Lied von der Erde* in December 1970 under William Steinberg, and at Tanglewood in August 1978 he sang Siegmund in a concert performance of *Die Walküre,* Act I, Seiji Ozawa conducting.



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Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center; it celebrated its tenth birthday this past April with performances in Symphony Hall of Mendelssohn's *Elijah.* Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of *a cappella* repertory under John Oliver in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* 20th-century American choral music; released last year, this record received a Grammy nomination for Best Choral Performance of 1979. The Tanglewood Festival Chorus may also be heard on a recent release from Philips records, Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances last year and recently named Best Choral Recording of 1979 by Gramophon magazine. Additional recordings with the orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* under Seiji Ozawa and Liszt's *Faust* Symphony with Leonard Bernstein. For New World records, the chorus has recorded Roger Session's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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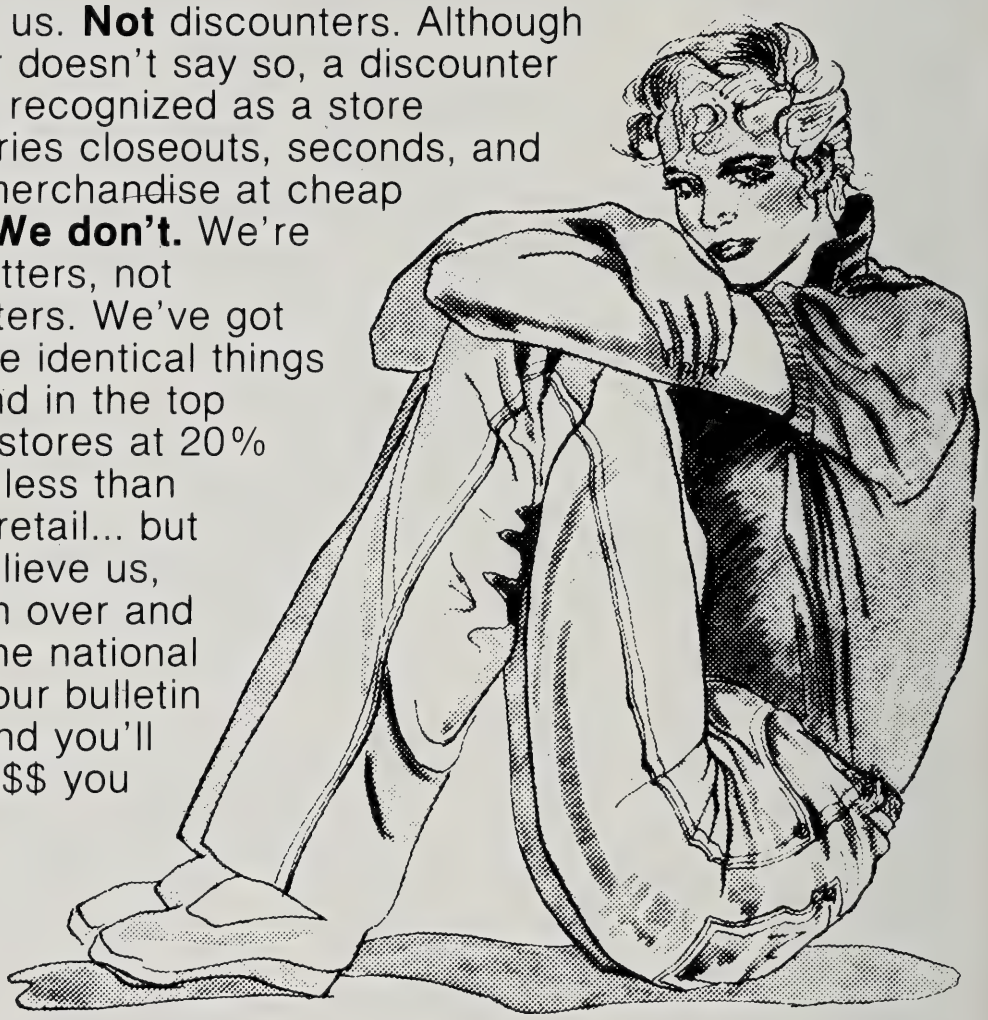


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TANGLEWOOD FESTIVAL CHORUS 1979-80
John Oliver, Conductor

Sopranos

Cynthia Armstong
Virginia K. Bowles
Mary Robin Collins
Lou Ann David
Alice Goodwin-Brown
Charlene Lorion Haugh
Anne E. Hoffman
Alice Honner
Anne M. Jacobsen
Frances V. Kadinoff
Marjorie Katz
Sharon Kelley
Ann K. Kilmartin
Holly Lynn MacEwen
Betsy Moyer
Diana Noyes
Laurie Stewart Otten
Christine M. Pacheco
Charlotte C.R. Priest
Regina Raboin
Judith L. Rubenstein
Ana Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Elizabeth S. Tatlock
Selene Tompsett
Keiko Tsukamoto
Pamela Wolfe

Mezzo-sopranos

Gayna Akillian
Ivy Anderson
Maisy Bennett
Carole S. Bowman
Skye Burchesky
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Ellen Cutler
Catherine Diamond
Patricia V. Dunn
Ann Ellsworth
Dorrie Freedman
Rosanne Gervasi
Thelma Hayes
Leah Jansizian
Christianne King
Jane Lehman
Dorothy W. Love
Sharron J. Lovins
Honey Meconi
Patricia Weinmann Moran
Janice Avery Ould
Gail Rappoli
Linda Kay Smith
Ada Park Snider
Nancy Stevenson
Valerie Taylor
Normandy A. Waddell
JoAnne Warburton
Mary Westbrook-Geha

Tenors

E. Lawrence Baker
Sewell E. Bowers, Jr.
George J. Carrette
Paul Clark
Albert R. Demers
Daniel Doura
Joel Evans
Paul Foster
William E. Good
Robert Greer
Dean Hanson
Edward J. Haugh, Jr.
Wayne S. Henderson
Jim Hepp
Jack MacInnis
Frank Frederick Maxant
F. Brian McConville
David E. Meharry
Isham Peugh
Dwight E. Porter
Ernest Redekop
Robert D. Ruplenas
Robert Schaffel
Paul Scharf
Stephen Andrew Spillane
John Sullivan
Robert Towne
Richard H. Witter

Basses

David H. Bowles
Neil Clark
Charles A. Dinarello
Mark T. Feldhusen
Reese Gautschi
Verne W. Hebard
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Michael Krafka
Peter W. Lert
Henry Magno, Jr.
Frank G. Mihovan
John Parker Murdock
Francisco Noya
Jules Rosenberg
Andrew V. Roudenko
Vladimir Roudenko
Lawrence P. Sanford
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The New England Ragtime Ensemble
Gunther Schuller, Conductor



The New England Conservatory Ragtime Ensemble (or, more accurately, now that its members have all graduated, the New England Ragtime Ensemble) was formed by the conservatory's then president, Gunther Schuller, in the spring of 1972 for a Romantic American Music Festival. The ensemble made its Boston debut with music of Scott Joplin, won a Grammy award for best chamber music performance of 1973 with its

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album *Scott Joplin: The Red Back Book*, and is credited with sparking the ragtime revival of the seventies. As ragtime became more popular, so did the ensemble, and it has since performed at Lincoln Center, Carnegie Hall, the Kennedy Center, at major universities and art centers, and at summer festivals including Tanglewood, Blossom, Ravinia, Ambler, Wolf Trap, and Meadow Brook. In 1974 the ensemble played at the White House on the occasion of a state dinner for Italian President Giovanni Leone, and in January 1977 the group was invited to perform at President Carter's inaugural festivities. During the spring of 1978, Gunther Schuller led the group on a month-long State Department-sponsored tour of the Soviet Union. The ensemble's members are now among Boston's finest and most sought-after freelance musicians, but they devote part of each year to touring as the New England Ragtime Ensemble with conductor Schuller, who orchestrated several of the works on the group's 1974 album, *More Scott Joplin*. The ensemble's European debut came in 1974, and a double album, *The Road From Rags to Jazz*, was released in 1975.

Empire Brass Quintet



The members of the Naumburg award-winning Empire Brass Quintet first met at Tanglewood in the summer of 1971 and appeared together for the first time in 1973 at the New York Brass Conference for Scholarships. In addition to its annual concert series in Boston, the group has concertized extensively throughout the United States and Europe, and its special performances have included President Carter's inaugural festival and a concert for Queen Elizabeth II during her 1976 visit to Boston. The quintet

has appeared on national television, has been quintet-in-residence at Boston University for four consecutive years, and became quintet-in-residence at Mannes College of Music in New York in 1979.

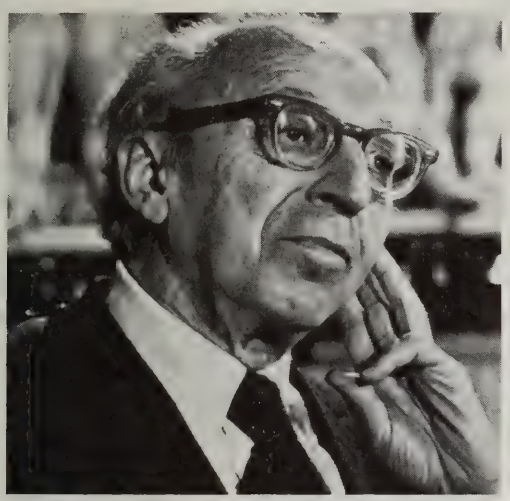
The Empire Brass Quintet includes three Boston Symphony members—principal trumpet Rolf Smedvig, horn player David Ohanian, and trombonist Norman Bolter—trumpet Charles A. Lewis, Jr., and tuba player Samuel Pilafian. The group has recorded seven albums to date, including two new Digital recordings on Sine Qua Non: *Renaissance Brass,* and *Digital Hits of 1740,* the latter featuring the newly formed Cambridge Chamber Orchestra under the direction of trumpeter Smedvig. This summer at Tanglewood it offers its second symposium for brass players under the auspices of the Boston University Tanglewood Institute, and its current agenda also includes the filming of two video tapes, one a performance tape for the general public, the other an educational tape featuring the group in interviews, rehearsal, and concert. In addition, the quintet has served the student community by establishing an annual fellowship at the Berkshire Music Center and an annual cash scholarship at the Boston University Tanglewood Institute for an outstanding brass student.

The WUZ



The WUZ is a group of Boston Symphony and Pops musicians who get together for jazz music of the thirties, forties, and fifties—the music that "was." Each member of the WUZ began his musical career playing jazz at club, recording, and "jam" sessions, and some have performed with such notables as Jimmy Dorsey, Gene Krupa, Joe Williams, Milt Jackson, Benny Goodman, Buddy Rich, and Tony Bennett. Since its debut in the spring of 1975, the WUZ has participated in Boston Symphony Marathon fundraising benefits, appearances on national television, a BBC film called *Inside the Boston Symphony,* and a wide variety of other benefit performances. A unique feature of the group is its tongue-in-cheek approach to symphonic themes combined with pop and jazz tunes. In addition to three BSO members—vibraphone player Tom Gauger, bass player Leslie

("Tiny") Martin, and drummer Arthur Press—the group also includes Dick Johnson on clarinet and Ray Santisi on piano.



Aaron Copland

Eugene Ormandy has called Aaron Copland, who celebrates his eightieth birthday on 14 November 1980, "the dean of American composers." Born in Brooklyn, New York, where he attended Brooklyn public schools and was graduated from Boys' High School in 1918, Mr. Copland first studied piano with his sister, continuing his training with Leopold Wolfson, Victor Wittenstein, and Clarence Adler. He studied theory with Rubin Goldmark for four years and was a composition student in 1921 at the newly established Fontainebleau School of Music in France. For the next three years he studied with Nadia Boulanger in Paris and, in 1925, the year after his return to the United States, he was the first composer to win a Guggenheim Fellowship.

Mr. Copland's life in contemporary music has been an active one. From 1928 to 1931, he and Roger Sessions were responsible for the Copland-Sessions Concerts of American Music. He has been director of the American Festival of Contemporary Music at Yaddo, taken American music to Latin America as pianist, conductor, and lecturer on government-sponsored tours, and for eight years was president of the American Composers Alliance. Teaching positions have included Harvard University and the Berkshire Music Center, where he was Chairman of the Faculty and Head of the Composition Department and is presently Chairman of the Faculty Emeritus, and he is the author of four books: *What to Listen for in Music, The New Music, Music and Imagination,* and *Copland on Music.* His numerous honors include membership in the National Institute of Arts and Letters and in ASCAP, the Creative Arts Medal of Brandeis University, and the Presidential Medal of Freedom, which he received in September 1964. On the occasion of his seventieth birthday ten years ago, Mr. Copland was awarded the Henry Howland Memorial Prize by Yale University and the Handel Medallion by the City of New York. In 1971 he was elected president of the American Academy of Arts and Letters. He is the recipient of honorary degrees from schools including Oberlin College, Princeton, Harvard, Columbia, Brandeis, Syracuse, and York (England) universities, and his honorary memberships include the Accademia Nacionale di Santa Cecilia in Rome, the Academie de Beaux Arts of the Academie Française, the Royal Academy of Music, the Royal Philharmonic Society, and the Royal Society of Arts in London, the International Society for Contemporary Music, and the New York Philharmonic Society.

Aaron Copland's compositions were first heard in the United States at a League of Composers concert in November 1924 in New York City. His first orchestra piece to be performed was the *Symphony for Organ and*

Orchestra, premiered in 1925 by Walter Damrosch and the New York Symphony Orchestra with Nadia Boulanger as soloist. In 1930 he won an award from RCA Victor for his *Dance Symphony*, and his Third Symphony, given its premiere by Serge Koussevitzky and the Boston Symphony Orchestra in 1946, won the New York Music Critics Circle Award that year. In addition to writing orchestral, chamber, theater, and film music, Mr. Copland has also been an active conductor, leading more than one hundred symphony orchestras in all parts of the world, with the exception of Africa. In 1960 he was invited by Charles Munch, then music director of the Boston Symphony, to be guest conductor on the orchestra's tour to Japan, the Philippines, and Australia. For more than ten years he has made annual appearances with the London Symphony Orchestra, and he has recorded much of his own music for Columbia records.



Harold Wright

Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony.

Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National



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Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's Clarinet Quintet, and Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin. His recording of the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony has recently been released by Deutsche Grammophon. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.



Peter Serkin

Peter Serkin's hallmark is versatility. He is equally acclaimed for his appearances with major symphony orchestras, as recitalist, for his chamber music performances, and as recording artist. His repertory reflects his strong interest in contemporary music. A noted performer of Olivier Messiaen's piano music, he was invited to perform the two-hour *Vingt Regards sur l'Enfant Jesus* at the Berlin Festival, in New York, on German television, and at a special Messiaen celebration in Paris, all in honor of the French composer's seventieth birthday, and his RCA recording of the work was a Grammy nominee. His set of six Mozart piano concertos recorded with Alexander Schneider and the English Chamber Orchestra was chosen by *Stereo Review* as Best Recording of 1976, in addition to winning a 1977 Deutsche Schallplatten-preis, and he has begun a series of Chopin recordings for RCA. In 1973 he formed the chamber ensemble TASHI, which, in addition to successful appearances with traditional chamber societies and at colleges and universities, became the first classical ensemble to appear at a major popular nightspot, New York's "Bottom Line," in January of 1976.

Born in New York City in 1947, Peter Serkin studied at Philadelphia's Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. Since his first public appearance at age twelve, with Alexander Schneider at the Marlboro Music Festival, he has appeared with most of the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as with the Amsterdam Concertgebouw, the London Symphony, the Japan Philharmonic, and the English Chamber Orchestra. For his first Boston Symphony appearance at Tanglewood in 1970 he performed the Schoenberg Piano Concerto, and he was most recently heard with the BSO playing Brahms's B flat Piano Concerto at Tanglewood last summer.

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In addition to all above privileges, Donors will receive *advance ticket information* and a ticket application form before the public sale of tickets.

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Thursday, 10 July at 8:30
BEAUX ARTS TRIO
All-Beethoven program

Friday, 11 July at 7
(Weekend Prelude)
CHRISTOPH ESCHENBACH, piano
Piano sonatas of Beethoven

Friday, 11 July at 9
BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor
BEETHOVEN
Egmont Overture
Symphony No. 8
Symphony No. 3, *Eroica*

Saturday, 12 July at 8:30
BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor
JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello
BRAHMS
Academic Festival Overture
Double Concerto
Symphony No. 1

Sunday, 13 July at 2:30
BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor and pianist
MOZART
Divertimento in D, K.136
Piano Concerto No. 21 in C major
Symphony No. 40

Thursday, 17 July at 8:30
JOSEPH SILVERSTEIN, violin
ARNOLD STEINHARDT, violin and viola
YEHUDI WYNER, piano and harpsichord
Music of J.S. Bach, Bartók, Leclair, Mozart, and Moszkowski

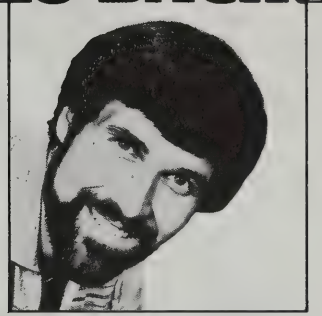
Friday, 18 July at 7
(Weekend Prelude)
KATHLEEN BATTLE, soprano
DENNIS HELMRICH, piano
Songs of Schubert

Friday, 18 July at 9
BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
HORACIO GUTIÉRREZ, piano
RACHMANINOFF
Piano Concerto No. 3
ELGAR
Enigma Variations

Saturday, 19 July at 8:30
BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
KATHLEEN BATTLE, soprano
HAYDN
Symphony No. 88
MAHLER
Symphony No. 4

Sunday, 20 July at 2:30
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
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Symphony No. 6, *Pastoral*
STRAVINSKY
Le Sacre du printemps

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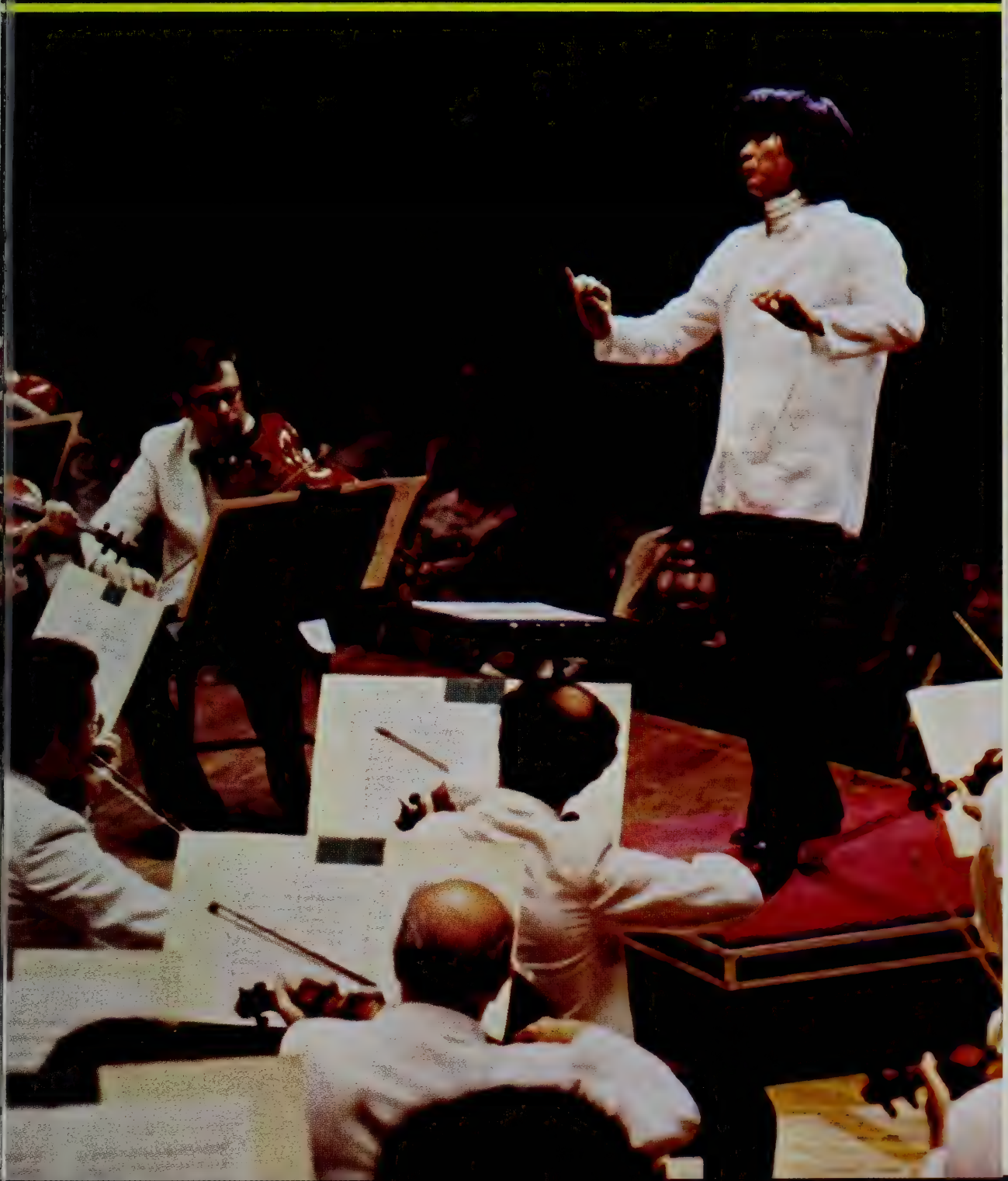
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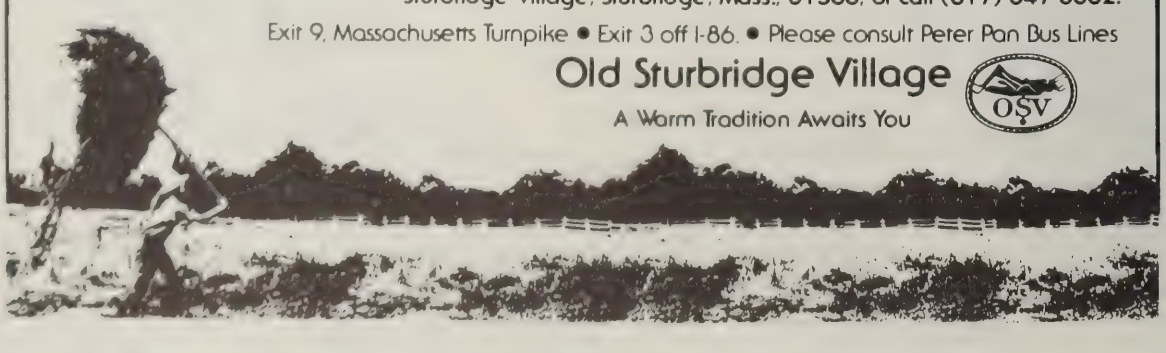
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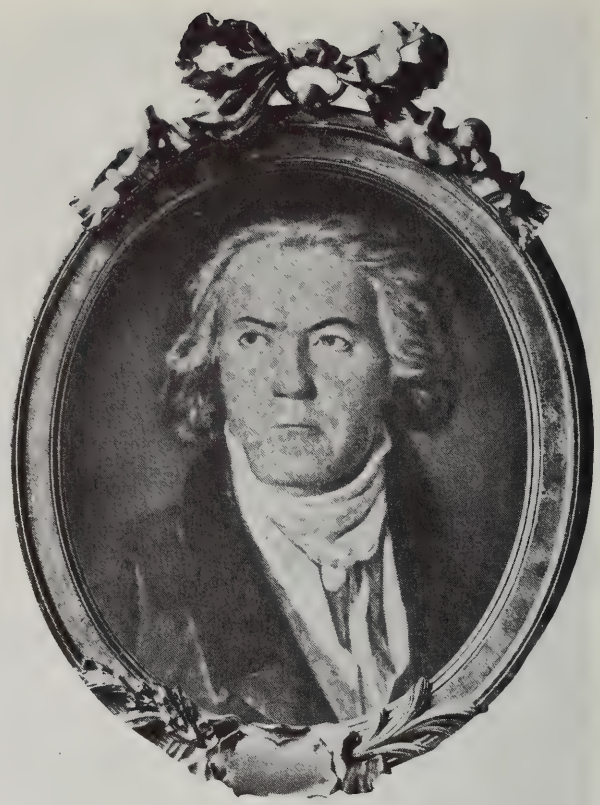
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For more information, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Telephone: (617) 236-1823 or at Tanglewood, (413) 637-1600.

BSO 100

TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll,* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

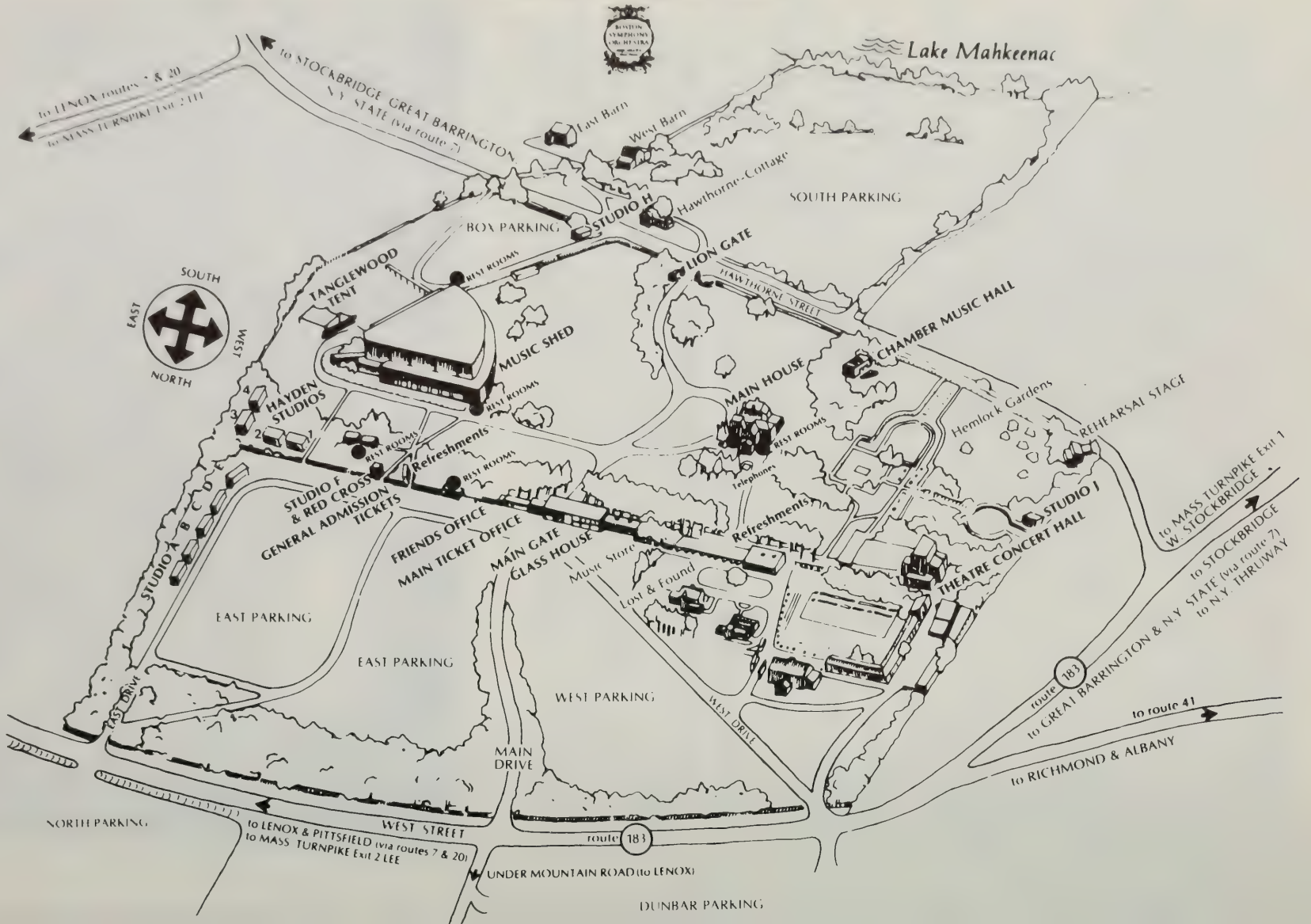
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, now celebrating its fortieth anniversary, and which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



Map of Tanglewood



TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

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BSO

BSO Receives NEA Funding for 1980-81 Season

The Boston Symphony Orchestra has received $300,000 in federal funds for its 1980-81 season from the National Endowment for the Arts (NEA) to support such special concert activities as the Esplanade concerts, the Boston Symphony Chamber Players, and the Boston Symphony Youth Concerts. The $300,000 grant comes from money awarded annually by the NEA to symphony orchestras throughout the country as part of its Music Program grant series and is the largest Music Program award made by the NEA this year to a symphony orchestra. The $300,000 figure represents a 20% increase over the $250,000 award received by the BSO for the 1979-80 season. In addition, the orchestra has received a $100,000 grant to support the Berkshire Music Center, the BSO's summer program for advanced study in music.

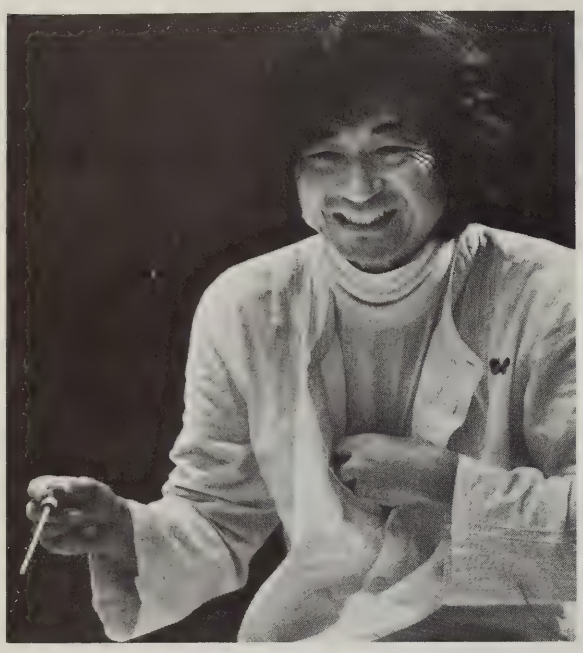
This year, for the first time, the NEA awarded its grants based on criteria including an orchestra's artistic quality, organizational stability, financial responsibility, community involvement, and audiences served, in contrast to past years, when budgetary considerations have been a principal factor. In expressing his appreciation to the NEA for the two grants, BSO General Manager Thomas W. Morris noted pleasure "with the fact that implicit in this year's award of $300,000 is the NEA's endorsement of both our artistic and financial record because of the new criteria applied in the award of this money."

Culpeper Foundation Endows BMC Faculty Chairmanship

The Charles E. Culpeper Foundation, Inc., of New York City has recently allocated a grant of $150,000 to endow the Chairman of the Faculty position of the Berkshire Music Center at Tanglewood. The position is presently held by Joseph Silverstein, concertmaster and assistant conductor of the Boston Symphony Orchestra. Mr. Silverstein's predecessor as BMC faculty chairman was composer Aaron Copland, who held the position for twenty-five years beginning in 1940, the year the Berkshire Music Center was established.

The Culpeper Foundation, a nonprofit organization founded in 1940, offers grant support in areas including youth activities, health and medicine, education, the humanities, and the administration of justice. Recent grants to other performing arts organizations include the endowment of the New York Philharmonic's concertmaster's chair and funding of live television broadcasts by the Metropolitan Opera.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake,* violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder,* taped live in Symphony Hall last year.



During the intermission or after the concert...



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BOSTON SYMPHONY ORCHESTRA

1979/80

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L., Enid, and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

**Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpani
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison



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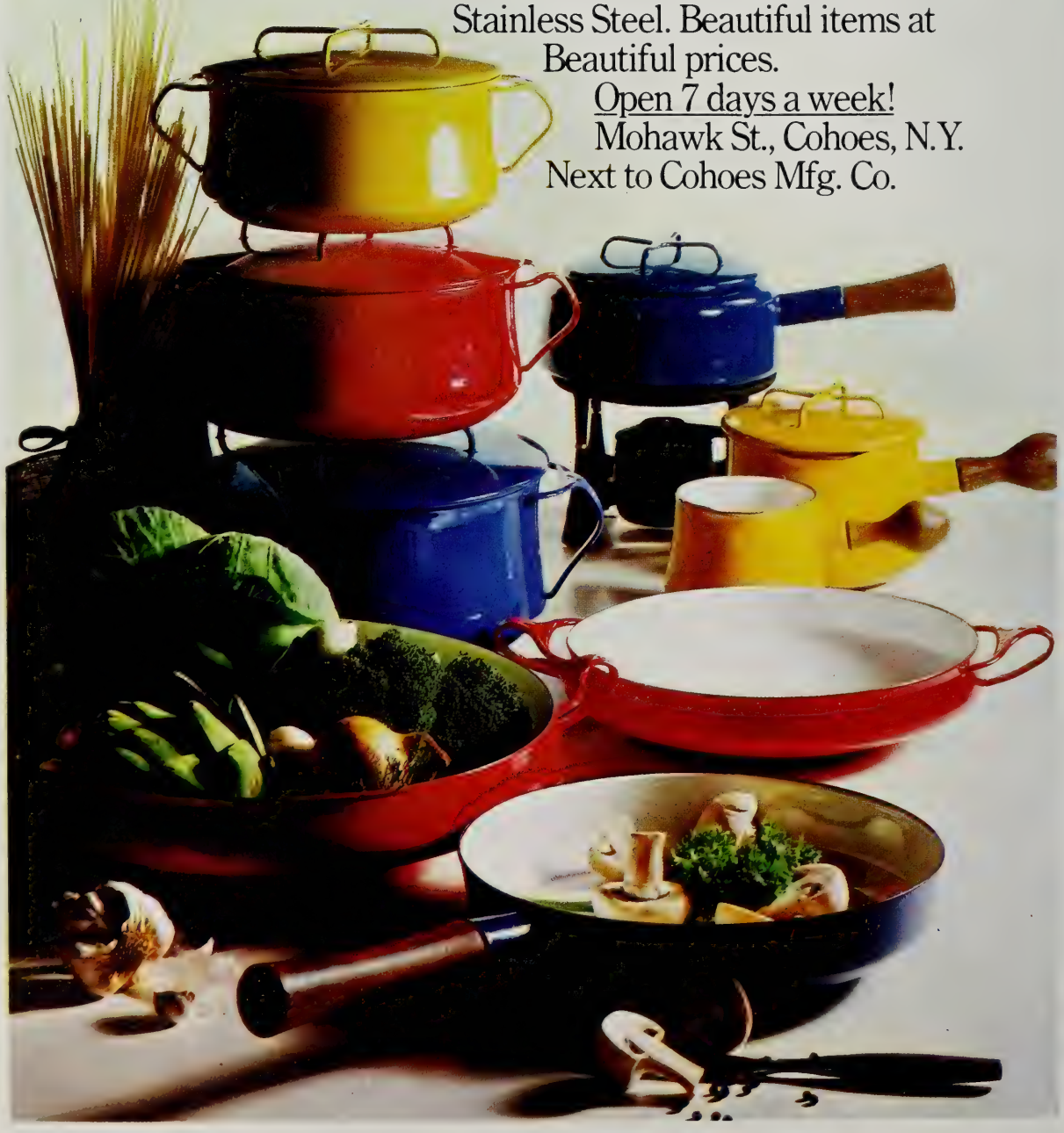
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1980 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 10 July at 8:30

BEAUX ARTS TRIO

Menahem Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello

Repeating the Beaux Arts Trio's first publicly-performed program of twenty-five years ago, 13 July 1955 in the Theatre-Concert Hall at Tanglewood

BEETHOVEN — Trio in C minor, Opus 1, No. 3
Allegro con brio
Andante cantabile con variazioni
Menuetto: Quasi allegro
Finale: Prestissimo

BEETHOVEN — Trio in D major, Opus 70, No. 1, *Ghost*
Allegro vivace e con brio
Largo assai
Presto

INTERMISSION

BEETHOVEN — Trio in B flat, Opus 97, *Archduke*
Allegro moderato
Scherzo: Allegro
Andante cantabile ma però con moto—
Allegro moderato

Baldwin piano

Menahem Pressler plays the Steinway.

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NOTES

The piano trio, consisting of piano, violin, and cello, grew out of a popular mode of domestic music-making in the classical era, the "accompanied sonata." We think of the piano as the "accompaniment," but in the eighteenth century it was the other way around. The sonata was conceived for keyboard but could, if desired, be accompanied by violin and cello, which would play the melody and bass lines along with the piano. This cozy arrangement smacked more than a little of dilettantism, and the piano trio was long regarded as a less significant musical genre than the string quartet. Even in Haydn's splendid contributions to the medium the cello tends to follow the bass line rather rigorously, almost like a continuo, and the pieces still have the three-movement structure (fast-slow-fast) also characteristic of concertos and unaccompanied piano sonatas. It was Beethoven who, right in his Opus 1, elevated the piano trio to full equality of significance with the more "important" forms by adding the extra movement (here a minuet) and by completely freeing the stringed instruments from their earlier dependence on the keyboard.

Beethoven's early renown in Vienna came from his performances as a pianist, and he no doubt played the Opus 1 trios during his early years there (they would have been played in the homes of noble patrons since public concerts of chamber music were still almost unknown). His sometime teacher Haydn heard them before departing for England in January 1794 and apparently advised against the publication of the C minor trio. It has sometimes been claimed that Haydn disliked the work or was offended by its daring, but it is more likely that he simply felt the public was not yet ready for so audacious a piece. It is indeed full of daring in harmonic plan and dynamic gesture. The first movement especially reveals the young Turk demanding the attention of his audience with dramatic offbeat sforzandos and ambiguous harmonies, touching on many keys in passing. Already Beethoven began to attract the notice of the musical public, and he never again lost their attention.

The Opus 70 trios come in Beethoven's middle period, contemporary with the Fifth and Sixth symphonies and the Opus 69 cello sonata. The first trio in the set, in D major, reverts to the older three-movement layout, but the movements themselves are tauter than the expansive, slightly self-indulgent works of Opus 1. The first movement is characterized by pregnant contrasts between a vigorous, rhythmic theme working upward in octaves and a graceful, soaring melody immediately following. The radical disjunction of contiguous musical ideas was a favorite technique of Beethoven's at this time, and the opening of the present trio ranks with that of the Opus 95 string quartet in F minor for violence of contrast. It was the slow movement that earned the trio the nickname of *Ghost*, since the nearly constant tremolos generate an uncanny atmosphere far removed from the conflict of the first movement or the energetic closing Presto.
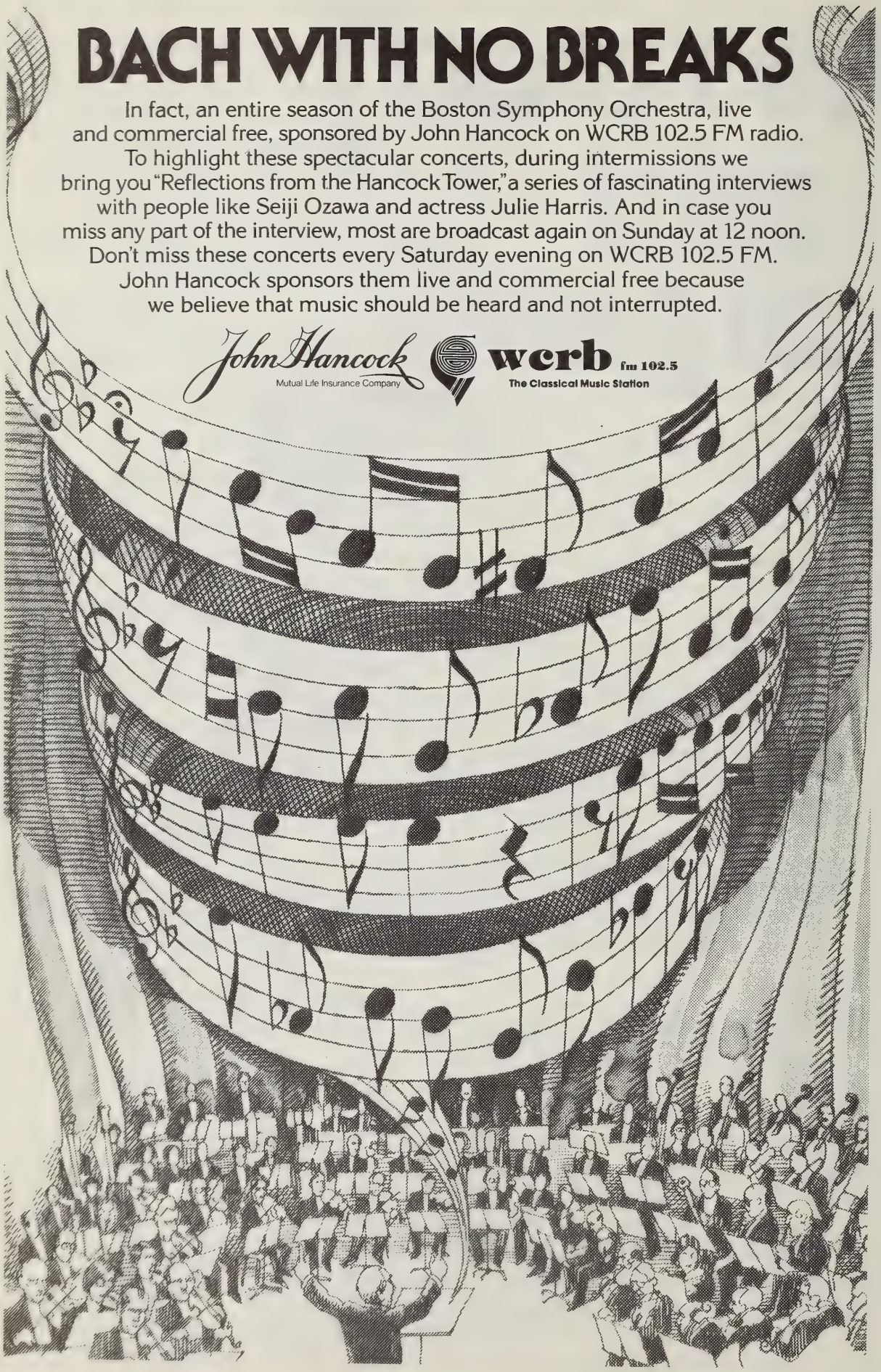
It is probably the driving power of the Third and Fifth symphonies or the *Appassionata* Sonata or the middle-period string quartets that most people think of first in association with Beethoven, but he was equally likely to

BACH WITH NO BREAKS

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choose a more relaxed and lyrical mood for the presentation of his sonata-form ideas (this was especially true in his later years); our notions of Beethoven and of the possibilities of sonata form are severely restricted if we overlook the Sixth Symphony, the Violin Concerto, the Opus 78 piano sonata, and, especially, the *Archduke* Trio, Opus 97, with the most relaxed and expansive first movement of all. In this case the nickname for the composition comes from its dedicatee, Beethoven's friend, supporter, patron, and pupil, the Archduke Rudolph. It was composed in 1811, apparently with little difficulty, since Beethoven finished it inside of three weeks (though he had done some sketching the year before). The relaxation in mood does not affect the logic of Beethoven's structure, though he seeks to exploit harmonic relationships more extended than the tonic-dominant polarity that was inevitable in his earlier years. We have a four-movement plan once again, but with the scherzo in second place (in the tonic key of B flat, as was normal). The contrasting Trio sets off on a tortuous chromatic path, imitated among the three instruments before exploding into a waltz in a far distant key and ultimately returning to the simple directness of the main section. After so much tonic, in two successive movements, the slow movement is in a very bright D major for a set of increasingly elaborate variations that link directly to the final movement, a rondo with an unwonted expressive seriousness, to close Beethoven's last contribution to the repertory of the piano trio.

—Steven Ledbetter

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Weekend Prelude

Friday, 11 July at 7

CHRISTOPH ESCHENBACH, piano

BEETHOVEN Sonata No. 8 in C minor, Opus 13, *Pathétique*
Grave—Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

BEETHOVEN Sonata No. 32 in C minor, Opus 111
Maestoso—Allegro con brio ed appassionato
Arietta. Adagio molto semplice e cantabile

Baldwin piano
Christoph Eschenbach plays the Steinway.

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NOTES

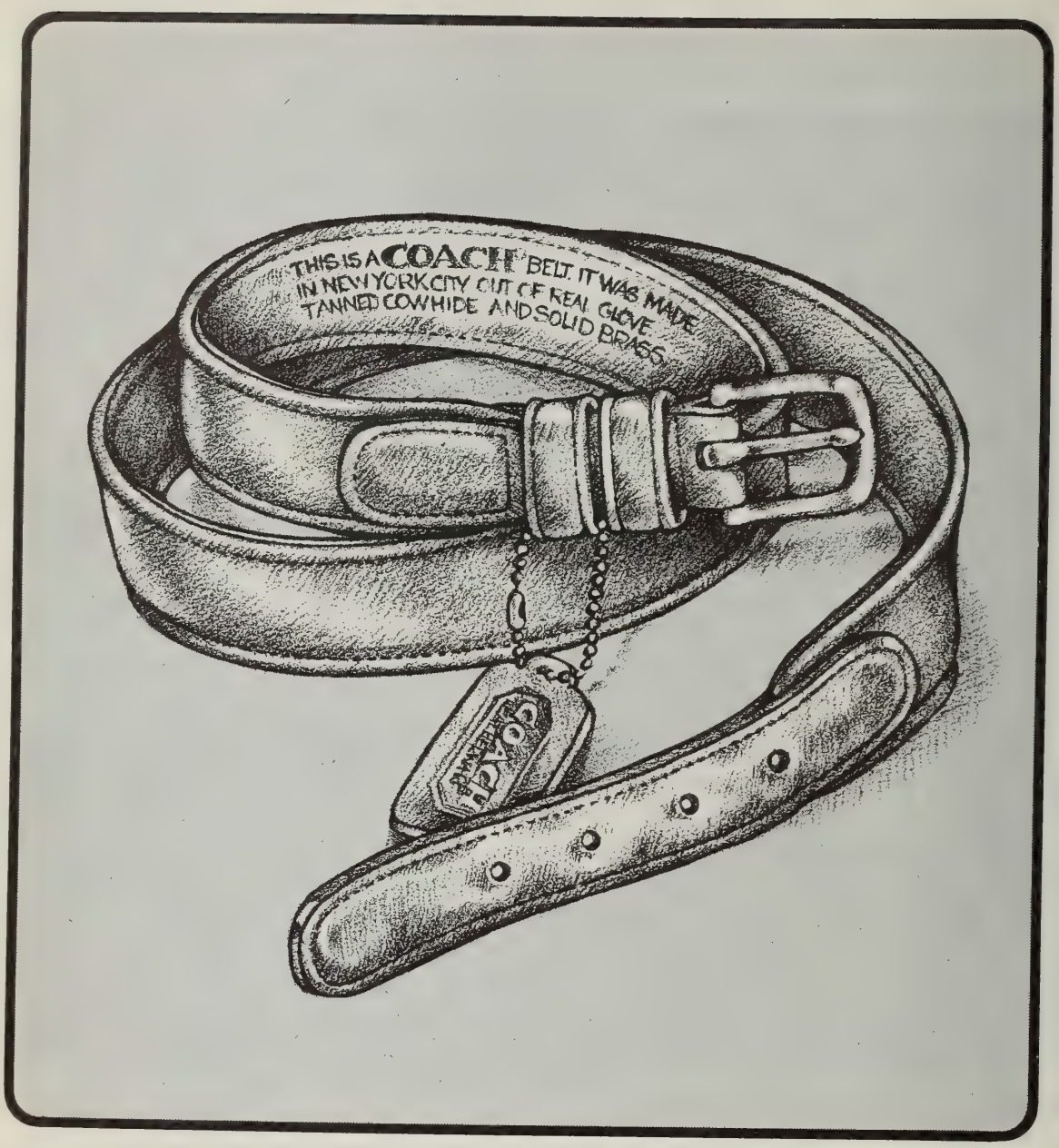
The piano was Beethoven's own instrument, and C minor was often his favored key for what commentators have been pleased to label his Promethean defiance of the Almighty. Thus the comparison of two of the three sonatas that Beethoven wrote in C minor (the third is the earlier Opus 10, No. 1) is of special interest. It is surely not only the tonality that relates the openings of the two sonatas so strikingly; both begin with dramatic slow introductions playing on diminished-seventh harmonies and moving chromatically to a cadence that leads on into the main part of the movement. But in the *Pathétique* the introduction is overtly dramatic, a dialogue between the thundering bass chords and the lamenting of the right-hand melody. In Opus 111, everything has become internalized, perhaps a natural result for a composer who could only hear in his imagination.

In the *Pathétique* (one of the few cases of nicknamed works in Beethoven where the title comes from the composer) the remainder of the first movement is a sound-and-fury explosion with tremolos, rocket themes shooting upward, and two brief reminiscences of the introduction. The Adagio cantabile presents a lyrical theme so beautiful that Beethoven cannot bear to part from it; he tries twice, briefly, but gives in to the inevitable and welcome restatement. The sonata closes with a splendid rondo.

The Opus 111 sonata is unusual (though not unique) in having but two movements. Beethoven's self-appointed amanuensis and biographer Anton Schindler (whose reliability, alas, is not above reproach) claimed that Beethoven composed no third movement because he was simply too busy working on the Ninth Symphony. And Beethoven was annoyed when the publisher Schlesinger, having received the manuscript of two movements only, wrote to ask if perhaps a movement had not inadvertently been left out of the package.

Beethoven was more and more interested in counterpoint during his last years, and the thematic material for the first movement allows possibilities of contrapuntal development while at the same time being forcefully dramatic on its own. The dramatic and lyric sides of his personality are effectively projected in the two movements; the Allegro con brio ed appassionato is followed by a movement in variation form on a theme headed *"Arietta,"* but the performance indication (Adagio molto semplice e cantabile) illustrates Beethoven's increasing interest in song-like themes and song-like performance, an interest that is equally central to his last string quartets. The movement is a set of variations, to be sure, but it is at the opposite pole from the flashy virtuosic variations most frequently found in piano works. Each new version of the material seems to lead to the ethereal heights, passing ultimately into the rarefied upper reaches of the stratosphere.

—Steven Ledbetter



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BEETHOVEN — Overture from the Incidental Music to Goethe's *Egmont,* Opus 84

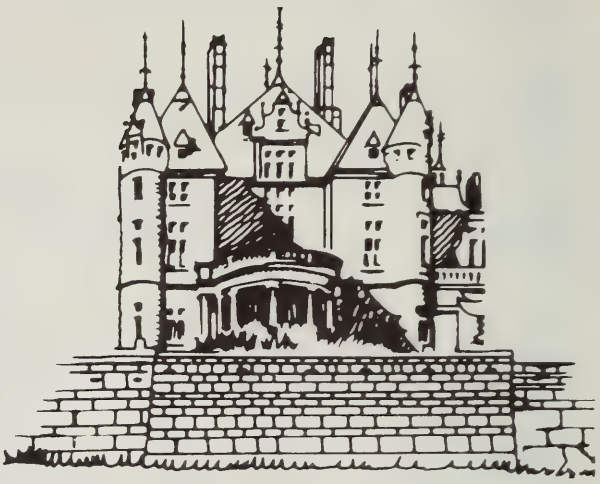
BEETHOVEN — Symphony No. 8 in F, Opus 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

INTERMISSION

BEETHOVEN — Symphony No. 3 in E flat, Opus 55, *Eroica*
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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NOTES

Ludwig van Beethoven
Overture to Goethe's *Egmont*, Opus 84
Symphony No. 8 in F, Opus 93
Symphony No. 3 in E flat, Opus 55, *Eroica*

Ludwig van Beethoven was born in Bonn, probably on 16 December 1770 (his baptismal certificate is dated the 17th) and died in Vienna on 26 March 1827. His Egmont *music was commissioned for the Court Theater in Vienna by its director, Joseph Hartl von Luchsenstein, in October 1809 and was completed the following spring. The score of the overture calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

Beethoven completed his Symphony No. 8 at Linz in October of 1812, just four months after he finished the Seventh. The Eighth was introduced on 27 February 1814 at a Sunday concert in Vienna and calls for orchestra of flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, plus timpani and strings.

The Eroica *was composed between May and November 1803 with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting; the first public performance took place in Vienna on 7 April 1805. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

Goethe completed his historical tragedy *Egmont* in 1788 while on a tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on 4 June 1568. In the closing scene of Goethe's drama (which treats the facts of history with great freedom) Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen with heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The author called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to prepare the incidental music called for by Goethe. The production opened 24 May 1810, but although Beethoven had several months' notice, he had not managed to finish the overture in time; it was added to the performance on 15 June. Here the composer found a dramatic subject that he was in tune with as rarely before or after. Perceiving the conflict between Alba and Egmont as the clash of wills between evil and good, he produced music of great force. Most of the overture uses no musical material from the incidental music to the play itself, but for the coda Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually somber thematic material from the main part of the overture, it arouses a terrific sense of victory.

In 1815 Beethoven offered a group of his works to an English publisher through the good offices of a friend in England. Among them were his Seventh and Eighth symphonies, which he described as "a grand symphony in A major (one of my most excellent works) and a smaller symphony in F major." There seems to be a certain implicit patronizing of the F major symphony in that comment, but if the Eighth is smaller than the Seventh, it is surely only in number of measures and not in artistic value. In any case, Beethoven himself was especially fond of the work, and when someone remarked that it was less popular than the Seventh, he replied, "That's because it's so much better."

The first movement is on the small side, but it is full of events. The opening phrases form a complete melody, something that is rare in Beethoven, but immediately after the cadence the next phrases open out and grow in the most astonishing way. Feints at distant keys lead to an orthodox secondary theme in the expected dominant. The development is a wonderfully laid out crescendo that grows steadily, not only in dynamic volume but also in progressively shorter phrase lengths, so things happen faster and faster until they culminate in the invigorating arrival at the recapitulation.

The second movement, popularly supposed to be homage to the ticking of the metronome invented by Beethoven's friend Maelzel, is marked Allegretto scherzando, which makes it rather faster than a well-behaved slow movement should be. One result is that the third movement, normally a fast scherzo in Beethoven's work, here moves rather more slowly than expected, as if to make up for the oddity of the Allegretto. Beethoven in fact labels the third movement *"Menuetto,"* a designation he had not used in a symphony since the First; that term more than anything else is probably responsible for the widespread notion that the Eighth Symphony is a "Haydnesque throwback," a piece of musical antiquarianism. But in its pregnant richness of elaboration of a small amount of material, held tautly in order within narrow confines, this is a most mature symphony.

Having held his horses back through three movements, so to speak, Beethoven lets them have their head in the headlong rush of the merry rondo-like tune that seems about to come to an end on a normal C when it is suddenly jerked violently up to C sharp, only to have the unexpected note drop away as quickly as it appeared, apparently without consequence. The same thing happens at the recapitulation, and though the bubbling high spirits of the Allegro vivace carry us along with little time to worry about details, the sheer obtrusiveness of that note lingers in the ear, demanding consideration. The questions raised are answered in the immense coda, where the same obtrusive note returns with harmonic consequences in generating a new and distant tonal movement that must be worked out before we can return safely home. At this pace, Beethoven's wit cannot but leave us breathless.

Rarely has any composition been so closely entwined with an anecdote about its composer's life than Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend, Ferdinand Ries, recalled the incident this way:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica.*

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot. But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly over many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony *"Bonaparte"* but dedicating it to Lobkowitz. This was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as *"Sinfonia eroica"* ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript *"Sinfonia Grande Intitulata Bonaparte,"* but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words *"Geschrieben auf Bonaparte"* ("written on Bonaparte") in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August of 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia including the oratorio *Christ on the Mount of Olives,* "a new grand symphony" (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein,* Op. 53, and the *Appassionata,* Op. 57). At that time Beethoven noted to the publisher, "The title of the symphony is really *Bonaparte.*"

By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica.* The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven's recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. But the first movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions are changed. Although the exposition and recapitulation remain roughly the same size, the development grows to mammoth size and becomes the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, becomes almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. The tenth note—a C sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—infuses enough energy to generate the lengthy musical discourse, one function of which is to explain the meaning of the C sharp, a note that does not belong in the key of E flat. The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." Only at the very end of the movement do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the disturbing C sharp. But a great deal also happens in that monumental first movement aside from the issue of E flat and C sharp. Beethoven's control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most somber. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of power inherent in the music of silence.

The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase

structure of the opening. The three horns have an opportunity to show off in the Trio.

The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus.* Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. Compared to the powerful finales that he was later to write, this one is something of a letdown—not that the music isn't delightful and full of witty and felicitous touches, but it does not have anything like the weight of the earlier sections. After the tension of the beginning movement and the somber darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, seems perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, brings a satisfying close.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—Steven Ledbetter



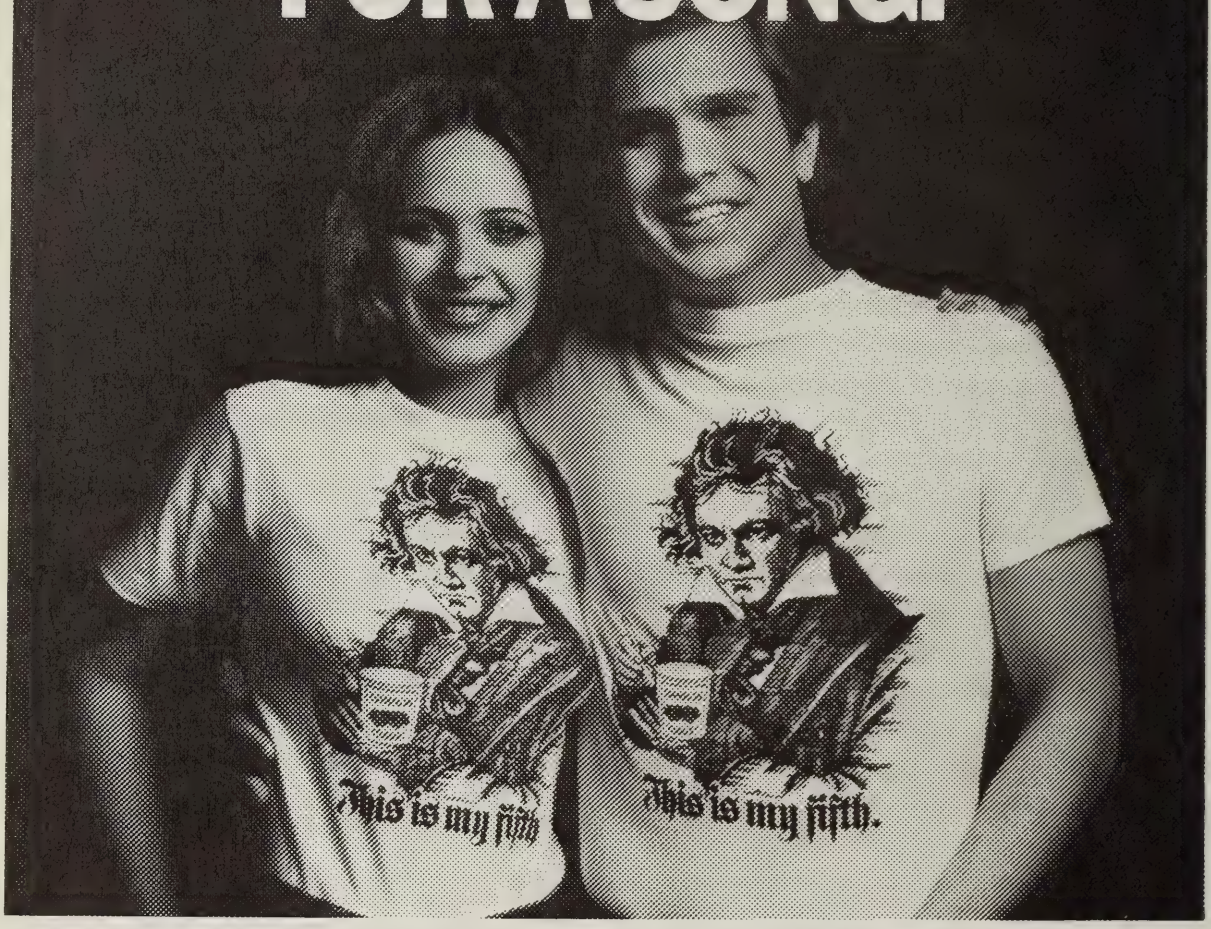
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BRAHMS — Concerto in A minor for violin and cello, Opus 102
Allegro
Andante
Vivace non troppo
JOSEPH SILVERSTEIN
JULES ESKIN

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—
Allegro non troppo ma con brio—
Più Allegro

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Johannes Brahms
Academic Festival Overture, Opus 80
Concerto in A minor for violin and cello, Opus 102
Symphony No. 1 in C minor, Opus 68

Johannes Brahms was born in Hamburg on 7 May 1833 and died in Vienna on 3 April 1897. He wrote the Academic Festival *Overture during the summer of 1880, tried it out with the student orchestra of the Berlin Hochschule in December of that year, and led its official premiere in Breslau on 4 January 1881. The orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, bass drum, cymbals, triangle, and strings.*

Brahms composed his Double Concerto at Thun in Switzerland in the summer of 1887 and led its first public performance at Cologne on 18 October 1887, with Joseph Joachim and Robert Hausmann as the soloists (see below). In addition to the solo performers, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

The First Symphony was completed in 1876, though some of Brahms's sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on 4 November 1876. The score of the symphony calls for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When the University of Breslau conferred an honorary doctorate on Brahms in 1879, it was assumed that the composer would acknowledge the honor with a special composition. No doubt what everyone expected was something that would match the Latin citation accompanying the award, which declared that Brahms was "the foremost composer of serious music [indeed, "austere" would be a possible translation] in Germany today." Perhaps it would be a darkly somber symphony, perhaps an intricate polyphonic choral work with invertible canons in eight real parts. Whatever the rectors of the university might have expected, it was most assuredly not a potpourri of German student songs, especially songs associated with the less intellectual aspects of university life—wenching, wining, freshman initiation, and so on. But perhaps Brahms, who surely was aware of his reputation for writing the most serious stuff around, decided to have a little fun with the academics, for although he himself had never attended university he did have some contact with the music of the students, including the ritual initiation "fox-ride" undertaken with Joachim at a students' club in Göttingen, when he was twenty. Nearly thirty years later that ceremony (and the song that accompanies it) were transmuted into one of the composer's most popular compositions.

After beginning softly in the minor (the students' irrepressible high spirits are barely held in check by the faculty), the firm establishment of the major brings with it the chorale-like tune *Wir haben gebauet ein stattliches Haus,* played by the trumpets. The students are now free, and the opening material bursts forth at full volume. Brahms modulates to a very bright key to introduce (in violins) the *Landesvater* melody but then proceeds to the normal dominant for what would be the "real" secondary theme if this were an abstract sonata movement; the tune introduced here is the

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freshman initiation fox-ride song, *Was kommt dort von der Höh'?* The review of all these tunes in the tonic brings us to the most famous of all student songs, *Gaudeamus igitur:* "Let us rejoice while we are still young; after a jolly youth and a burdensome old age, the earth will claim us." Brahms indulged himself with the largest orchestra he ever used, including extra percussion for the sake of spectacle. He himself conducted the premiere of the overture at Breslau in January 1881. Whatever the university graybeards may have thought of this unbuttoned romp, Brahms's wit and technique had surely captured one perpetual aspect of student life.

After completing his Fourth Symphony, Brahms wrote only one more work for orchestra in the years that remained to him, though it was more than a decade. He concentrated instead on chamber music, small choral pieces, songs, and piano and organ music. But the last work involving orchestra, the Double Concerto, Opus 102, was a work viewed in the early years as knotty and inaccessible. It is, without any doubt, as closely wrought as anything by Brahms, a serious work of great strength with little in it of mere virtuoso flash. And yet the solo instruments are given prominent and very difficult roles (the cello predominating slightly and given to taking the lead) that are carefully woven into the texture and designed especially to produce rich sonority when the two soloists are playing without orchestral accompaniment.

In a sense Brahms conceived the concerto as a peace offering to his friend Joseph Joachim, from whom he had been estranged since 1880, when his clumsy attempts to patch up the Joachims' marriage, which was foundering over Joachim's apparently unreasonable jealousy, actually precipitated their divorce. The violin and cello parts were conceived for Joachim and for Robert Hausmann (cellist of the Joachim quartet); Brahms sent them the solo parts from Thun, Switzerland, where he had composed the concerto during the summer of 1877. A piano rehearsal at Clara Schumann's home in Baden-Baden late that September marked the first time the two men had spoken in some seven years. The first public performance took place just under a month later. The response was mixed, and even today the Double Concerto is the least familiar of Brahms's four concertos. Tovey explains the cool reaction this way: "Brahms did not make the new work a systematic display of the charms of the new combination, but simply expressed some of his most powerful and dramatic ideas for all the world as if the combination of instruments was perfectly familiar." For the American premiere, given by Theodore Thomas just over a year later, on 5 January 1889, the difficulties of the solo parts induced the violinist and cellist to undertake a heroic sacrifice to benefit the performance. The two soloists, Max Bendix and Victor Herbert, both personable young men in their twenties (Herbert was not yet known as an operetta composer but he was regarded as the finest cellist in America), knew that the main part of the rehearsal period would fall within the period of Christmas and New Year's, seasons normally full of social obligations, especially for genial young fellows like themselves. So in order to allow themselves enough time to rehearse the demanding parts they had, and to fortify their resolution to turn down all party invitations, the two young men abjured shaving during the rehearsal period. Their decision was apparently a good idea, since all

the critics praised the playing, though, as the *Musical Courier* asserted, the concerto itself was "not the most catchy thing imaginable."

The concerto opens with a brief forceful assertion for full orchestra interrupted by the unaccompanied cello for a meditative recitative that takes off from the orchestra's last three notes. The orchestra tries again, this time with a more lyrical idea, but now the violin picks up the close of the phrase as the basis for its recitative. The cello rejoins the violin in a brief virtuosic display that leads into the orchestral exposition proper; it elaborates the two ideas already presented, linking them with a dissonant syncopated idea that will have consequences later. The brevity of the thematic ideas, as originally presented, does not of course prevent Brahms from working out a long-breathed symphonic development in which the solo instruments participate thematically as well as having enormously difficult parts making demands on solo technique and ensemble.

By contrast with the terse first-movement themes, the lyrical melody that opens the slow movement, growing out of Brahms's favorite horn call figure, is elaborated into generous length, with the solo instruments highlighting the richly textured orchestral strings. A new theme, rather folklike in character, provides contrast of key, and the return to the tonic brings the two melodies back in reverse order, the principal theme this time wonderfully elaborated in the winds while the two solo instruments sing their hearts out in unison.

The cellist leads off the proceedings in the closing rondo-sonata to introduce the lightly scored principal theme in A minor; the cellist also has first crack at the second theme, in C major. But when he attempts to assert rondo form by returning to the opening theme and key, the violin disagrees and begins further elaboration that will lead to new episodes, including passages in the stirring Hungarian gypsy style that Brahms managed so well. When both themes have been restated in the tonic at the recapitulation, the soloists take off on their hair-raising run homewards, while Brahms considerately scores the orchestra very lightly to give them every opportunity of having the last word.

It is well known that Brahms avoided writing his First Symphony for many years until he had proved himself in many other genres of composition. He claimed to hear the footsteps of a giant—namely Beethoven—behind him, and he was not about to release to the world a work that did not meet his own incredibly high standards. There was at least one earlier attempt at a symphony before he finally finished one to his satisfaction: the D minor piano concerto was planned, at one point, as a symphony (among other transmutations) before taking its present form. His *Variations on a Theme by Haydn,* first performed in 1873, had demonstrated total mastery of the orchestra and aroused in his friends the hope that now, perhaps, he would turn to the long-awaited symphony. What only his most intimate friends—Clara Schumann among them—knew was that he had been working on a symphony in C minor for nearly a decade already and that he had drafted three movements by the early 1860s. In 1868 he wrote a letter to Clara quoting the horn theme from the last movement as well. It was not, however, until the summer and autumn of 1876 that he found the time for the extended work necessary to bring

the symphony satisfactorily to completion—or almost so. He was still not about to be hurried into a performance, and even up to the time of the first run-through, in November 1876, he was making alterations. It was not long before the symphony made its way, however, despite the opposition of those who regarded it as lacking in melody, and it was soon widely recognized in Germany as the most important contribution to the German symphonic tradition in decades.

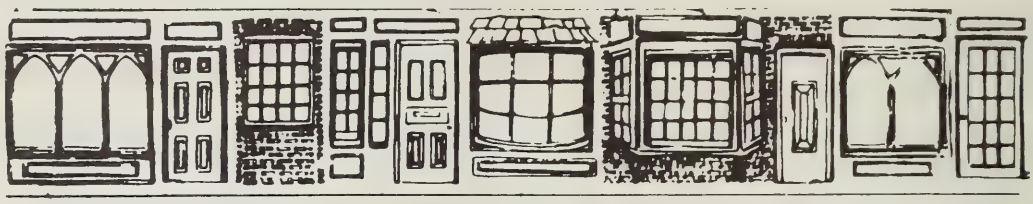
The symphony opens with an extended, dissonant slow introduction; this was added almost as an afterthought, and its intimate relation with the rest of the first movement is therefore all the more remarkable. Even Clara Schumann found that the beginning of the work required a number of hearings before she could accustom herself to its strange sounds. Neutral or negative critics, of course, took even longer to recognize the lyric line threaded through the elaborate interplay of symphonically developed motives. Few denied Brahms's technique, but many felt that he had expended it on a dry and unappetizing exercise. To be sure, the First Symphony is the most crabbed and introverted of them all, possibly because its origins lie so far back in the composer's career, in the *Sturm und Drang* of his love for Clara and his hesitation about expressing it directly. The middle movements were criticized at the time as being, if anything, too light for their surroundings. The third movement in particular is one of those peculiarly Brahmsian inventions that sounds so lyrical in its simplicity that one may well overlook the technical manipulation of the opening phrase, by inverting it exactly and in its entirety, to create the answering phrase. It was the finale, which after a long struggle in C minor bursts into the major mode with a cloud-dispelling horn call, that brought inevitable comparisons to the last movement of Beethoven's Ninth Symphony, a comparison that Brahms found intensely annoying. The development of motives from the last movement's long introduction, where they are tense fragments, to the various sections of the main body of the movement, where they are revealed as more expanded and effective melodies, is one of the great psychological satisfactions of the symphonic repertoire.

—Steven Ledbetter

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MOZART — Piano Concerto No. 21 in C, K.467
Allegro maestoso
Andante
Allegro vivace assai
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NOTES

Wolfgang Amadè Mozart
Divertimento in D for strings, K.136 (K.125a)
Piano Concerto No. 21 in C, K.467
Symphony No. 40 in G minor, K.550

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria on 27 January 1756 and died in Vienna on 5 December 1791. He composed this Divertimento in D, along with two others—K.137 in B flat and K.138 in F—in Salzburg early in 1772, about the time of his sixteenth birthday. Nothing is known about its early performance history.

The score of the C major Piano Concerto, K.467, is dated 9 March 1785, and Mozart first performed it in Vienna three days later. The orchestra includes one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. Christoph Eschenbach plays his own cadenzas at this performance.

Mozart composed his last three symphonies, numbers 39, 40, and 41, during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. He completed the G minor Symphony on 25 July 1788, and the score originally called for flute, two each of oboes, bassoons, and horns, plus strings. Mozart later reworked the score to include parts for two each of oboes and clarinets. Mr. Eschenbach performs the version with clarinets at the present performance.

Mozart hoped and expected that all of his music would entertain, but some of it was composed not for serious attention in the concert hall, but rather as a pleasant background to other activities, roughly the equivalent of the sonic mush piped into elevators, supermarkets, and telephone lines when one is put on "hold." The difference, aside from the fact that what we get supplied electronically these days was not composed by Mozart, is that the music served as the background for special festive occasions, not as a means of inducing us to spend beyond our means or to relax in an otherwise unpleasant environment.

Early in 1772 Mozart composed a set of divertimenti for strings in Salzburg. Their function is unknown—even to the extent of whether they were for string orchestra or string quartet—but they are among the best and most charming of his early works, composed at the age of sixteen. The present divertimento is the first of the three (traditionally numbered 136-138 in the Köchel catalogue, but identified as 125a-c in recent revisions). All three seem to have been composed at the same time, possibly even for the same event, but we know nothing more about them.

Mozart was the greatest opera composer and the greatest composer of piano concertos of his generation. There is a strong connection between these two genres, though one is vocal and one is instrumental. In both cases the composer is writing for a soloist who must function with an orchestra and who must be allowed to stand out, to project an independent personality. In the opera, of course, this happens in part because the soloist is in costume and on a stage physically separate from the orchestra, playing a role in a story which presumably attracts some of the audience's attention. In the piano concerto, the composer is restricted



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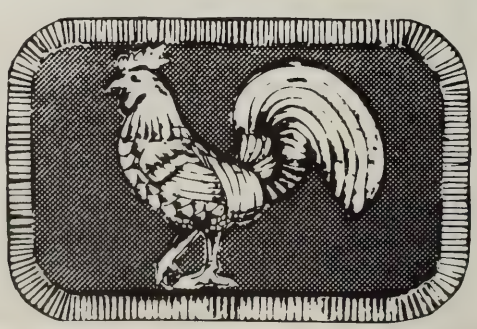
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to the notes he writes to create and project a specific personality for the soloist as distinct from the orchestra. Part of this happens because the soloist plays material which is faster or higher (though the orchestra, in a pinch, can play more loudly and drown him out), and part of it comes from a strategy in which the composer reserves some of the best tunes for the soloist, who either has them exclusively or at least presents them first. Sometimes, though, a concerto can suggest opera in another way. The C major concerto, K.467, was composed as part of an extraordinary string of works produced in just over a year—eight piano concertos altogether between February 1784 and March 1785 (with four more to come before the end of 1786). He had not yet produced any of his most popular operas (*The Marriage of Figaro* was to come the following year and *Don Giovanni* a year and a half later), but the opening musical idea of K.467 strongly suggests Leporello's impatient marching up and down outside the home of Donna Anna, waiting for his libertine master to finish inside. The sheer gestural character of the music suggests this, but of course Mozart is concerned too with concerto structure, which he stretches out remarkably by withholding the dominant key to a remarkably late stage (he tricks us once by offering the minor-mode version of the dominant in the solo piano, again characterizing the soloist as a personality to be reckoned with). If the first movement suggests *opera buffa,* the slow movement seems to all intents and purposes a serious aria that somehow got composed for a piano instead of a singer; the accompanimental figures (especially the repeated triplets) are operatic stereotypes, and the soaring melody, while perfectly suited to the piano too, has the kind of languishing grace that a prima donna could work wonders with. In the final rondo, we are back in the realm of the *opera buffa,* with orchestra acting as straight man to the jester of the piano.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson,* also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

After finishing the E flat Symphony, K.339, on 26 June, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on 10 July; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key over a decade before).



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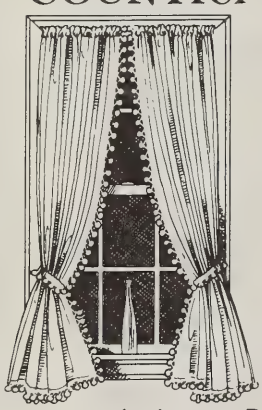
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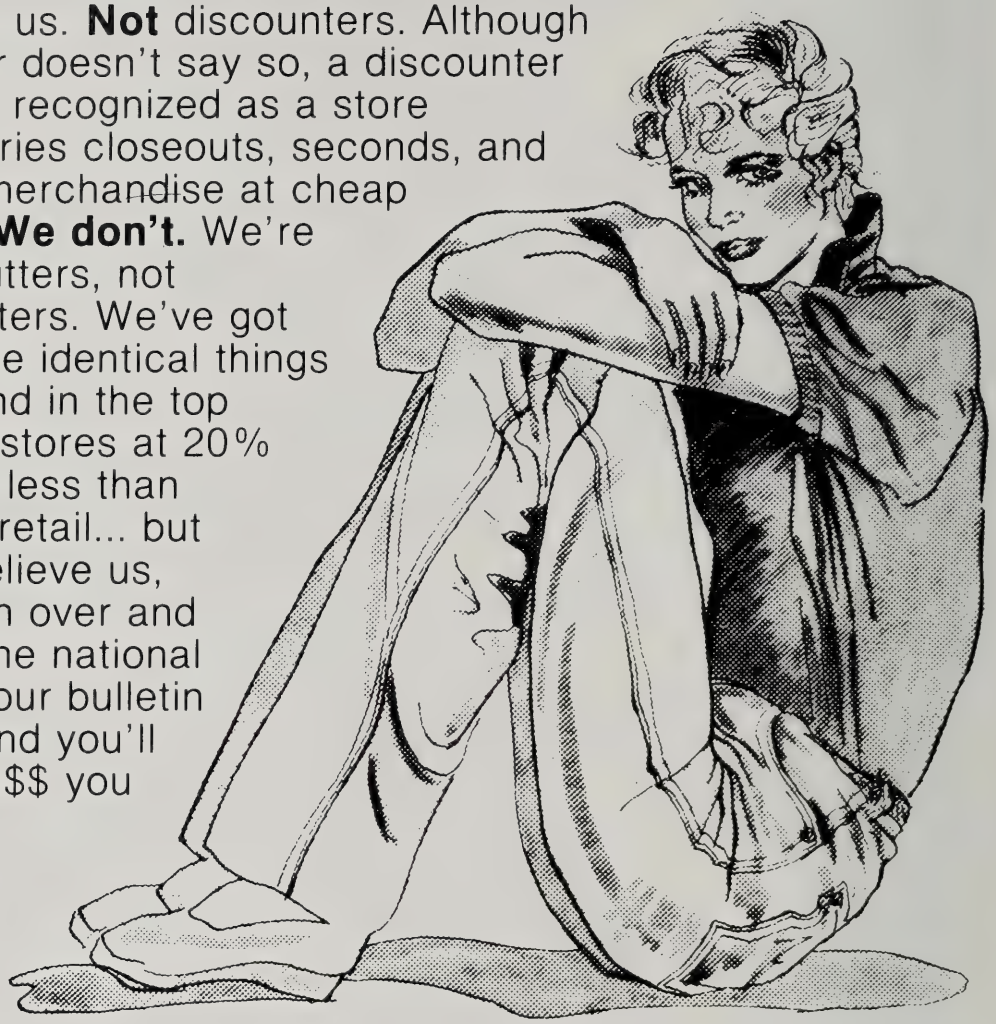


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The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet,* a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the allegro starts softly, it is always preceded by a slow introduction that begins *forte.* But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement, since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

—Steven Ledbetter

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ARTISTS

Beaux Arts Trio



The Beaux Arts Trio made its public debut on Wednesday evening, 13 July 1955 in the Theatre-Concert Hall at Tanglewood, performing the same all-Beethoven program they play this week to observe the group's twenty-fifth anniversary. The original Beaux Arts Trio included present members Menahem Pressler, pianist, and Bernard Greenhouse, cellist, with violinist Daniel Guilet; the trio's present violinist, Isidore Cohen, joined the group in 1968. Charles Munch took particular pride in the fact that the first Beaux Arts concert took place at Tanglewood and wrote of them as "worthy successors of the last great trio—Thibaud, Casals and Cortot."

Since its debut, the Beaux Arts Trio has been hailed on three continents and has played more than 3500 engagements throughout North America, Europe, Israel, Africa, and the Middle East. Several years ago they performed in Israel, Turkey, and Iran under the auspices of the State Department's Cultural Program, followed by a five-concert series in Paris, plus appearances in London, Salzburg, Hamburg, West Berlin, and other European cities to which they have returned every season since. Japan and South America recently heard the trio for the first time, and they appear regularly at the great European music festivals. For Philips records, the group has recorded trios of Beethoven, Brahms, Haydn, Mozart, Dvořák, Mendelssohn, Ravel, Tchaikovsky, Schubert, Chopin, and Smetana, in addition to larger-ensemble chamber works with guest artists and the Beethoven Triple Concerto with Bernard Haitink and the London Philharmonic.

Israeli-American pianist Menahem Pressler was born in Magdeburg, Germany but fled with his family to Israel when Hitler came to power. He began his professional career in his adopted country, the United States, at seventeen. On his first American tour he was soloist five times with the Philadelphia Orchestra, and he has also appeared with orchestras including the New York Philharmonic, the Cleveland Orchestra, and the National Symphony of Washington, D.C., playing under such distinguished conductors as Dimitri Mitropoulos and George Szell, Eugene Ormandy, Leopold Stokowski, and Georges Enesco. He fulfills concert and orchestral engagements regularly in Europe. Mr. Pressler lives in Bloomington, Indiana, where he is a full professor on the faculty of the University of Indiana.

Violinist Isidore Cohen was born in New York and studied with Ivan Galamian at the Juilliard School. He has been concertmaster of the Little Orchestra Society in New York, the Casals Festival Orchestra in Puerto Rico, and the Mostly Mozart Festival Orchestra at Lincoln Center, and he has also appeared as soloist with orchestras throughout the United States. Mr. Cohen's extensive chamber music background includes membership in the Juilliard String Quartet, appearances with the Budapest Quartet, and performances with Music from Marlboro.

Cellist Bernard Greenhouse studied at Juilliard and went to Europe for an audition with Pablo Casals, studying with that great Spanish cellist for two years. He made his New York recital debut in Town Hall and has since won an enviable reputation as one of the major interpreters on his instrument, appearing in recital, with orchestra, and with chamber ensemble in major cities on both sides of the Atlantic, and recording for Columbia, RCA, Concert Hall, and the American Recording Society. Mr. Greenhouse is on the faculties of the Manhattan School of Music and New York State University.



Christoph Eschenbach

Pianist Christoph Eschenbach has won acclaim for recital performances as well as for his appearances with orchestra. He has been heard with the orchestras of Berlin, Amsterdam, London, Philadelphia, New York, Cleveland, Boston, Chicago, San Francisco, and Toronto; at the music festivals of Salzburg, Bonn, Vienna, Aix-en-Provence, Tanglewood, and the Mostly Mozart Festival at Lincoln Center; and he is a favorite of such conductors as Claudio Abbado, Pierre Boulez, Eugen Jochum, Herbert von Karajan, Seiji Ozawa, and Wolfgang Sawallisch. He is also an accomplished conductor and has led, among others, the London Philharmonic and London Symphony Orchestra, the NDR Symphony of Hamburg, the Vienna Symphony, and, in America, the orchestras of Boston, Chicago, Cleveland, Los Angeles, and New York.

Born in Breslau, Germany in 1940, Mr. Eschenbach began piano lessons with his mother and later studied with Eliza Hansen in Hamburg. A winner of the Steinway Young Pianists Award in 1951 and 1952, of the 1959 Deutscher Hochschulen Competition, and the 1962 Munich International Music Competition, he so impressed the judges of the Clara Haskil Competition that they made their initial first-prize presentation to him in 1965. A graduate with highest honors from the Hamburg Academy of Music, Mr. Eschenbach came to America in 1969 for appearances with George Szell and the Cleveland Orchestra, Erich Leinsdorf and the Boston Symphony, for recitals in twelve major cities, and, a highlight of the tour, to perform Henze's Second Piano Concerto, composed in his honor, with the Chicago Symphony conducted by the composer. He has recorded Beethoven's *Emperor* Concerto with Seiji Ozawa and the Boston Symphony, and his most recent appearance with the orchestra was as conductor and pianist for an all-Mozart program at Tanglewood last summer.



Eugene Ormandy

The 1979-80 season marked Eugene Ormandy's forty-fourth year as Music Director of the Philadelphia Orchestra, a record unequaled by any living conductor of any other major orchestra. At the end of this season, Mr. Ormandy relinquishes the title of Music Director to become the orchestra's Conductor Laureate, and he will continue to participate in future Philadelphia Orchestra seasons.

Born in Budapest in 1899, Mr. Ormandy entered the Budapest Royal Academy of Music as a child prodigy violinist at five, received his professor's diploma at seventeen, taught at the State Conservatory

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between concert tours, and came to the United States in 1921 as a solo violinist. Having become an American citizen in 1927 and following engagements as violinist and conductor in New York, he directed his first concerts with the New York Philharmonic in 1930 and also conducted the Philadelphia Orchestra for three summer performances at Robin Hood Dell in Philadephia's Fairmount Park. His first performance in the city's Academy of Music took place in October of 1931 when he was called upon to substitute for ailing guest conductor Arturo Toscanini.

Music Director of the Minneapolis Symphony Orchestra between 1931 and 1936, Mr. Ormandy was appointed Music Director and Conductor of the Philadelphia Orchestra in 1936. His tours with that orchestra have taken him throughout the United States, to western and eastern Europe, Latin America, Japan, and mainland China, and as a guest conductor he has led every major European orchestra. Many of his nearly four hundred recordings with the Philadelphia Orchestra are currently available, and he is a recipient of the United States government's highest civilian award, the Presidential Medal of Freedom, presented to him by former President Richard Nixon in January of 1970. Mr. Ormandy is a Commander of the French Legion of Honor, a Knight of the Order of Dannebrog, First Class, a Knight of the Order of the White Rose of Finland, a holder of the medals of the Mahler and Bruckner societies, and recipient of honorary doctoral degrees from numerous major universities and schools of music.



Joseph Silverstein

The 1979-80 season marks Joseph Silverstein's twenty-fifth anniversary with the Boston Symphony. He joined the orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union,

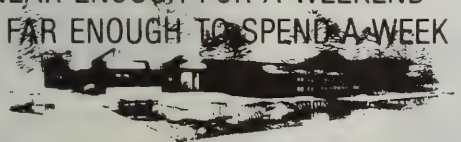
Germany, and England, and he has just recently returned with the Chamber Players from a three-week, fourteen-concert European tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan has recently been released by Sound Environment Recording Corporation. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he has been Interim Music Director of the Toledo Symphony.



Jules Eskin

Born in Philadelphia, Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center and the New England Conservatory of Music.

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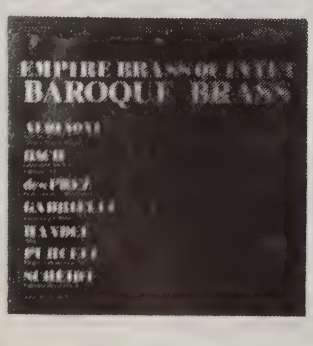
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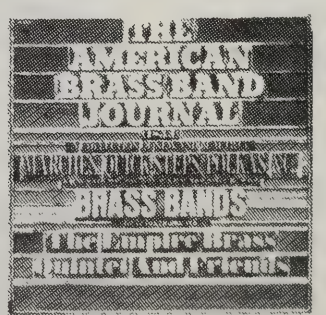
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$250

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Thursday, 17 July at 8:30

JOSEPH SILVERSTEIN, violin
ARNOLD STEINHARDT, violin and viola
YEHUDI WYNER, piano and harpsichord

Music of J.S. Bach, Bartók, Leclair, Mozart, and Moszkowski

Friday, 18 July at 7
(Weekend Prelude)

KATHLEEN BATTLE, soprano
DENNIS HELMRICH, piano

Songs of Schubert

Friday, 18 July at 9

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
HORACIO GUTIÉRREZ, piano

RACHMANINOFF
Piano Concerto No. 3
ELGAR
Enigma Variations

Saturday, 19 July at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
KATHLEEN BATTLE, soprano

HAYDN
Symphony No. 88
MAHLER
Symphony No. 4

Sunday, 20 July at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor

BEETHOVEN
Symphony No. 6, *Pastoral*
STRAVINSKY
Le Sacre du printemps

Thursday, 24 July at 8:30

Dress rehearsal for *Tosca* performance of 26 July

Friday, 25 July at 7
(Weekend Prelude)

JOSEPH SILVERSTEIN, violin
BURTON FINE, viola
JULES ESKIN, cello
ANDRÉ PREVIN, piano

Program to include Mozart Piano Quartet in G minor, K.478

Friday, 25 July at 9

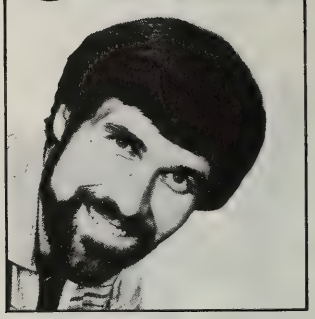
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VIVALDI
Concerto for two horns
Concerto for viola d'amore
Concerto for four violins
MOZART
Divertimento in B flat major, K.287

Saturday, 26 July at 8:30

BOSTON SYMPHONY ORCHESTRA
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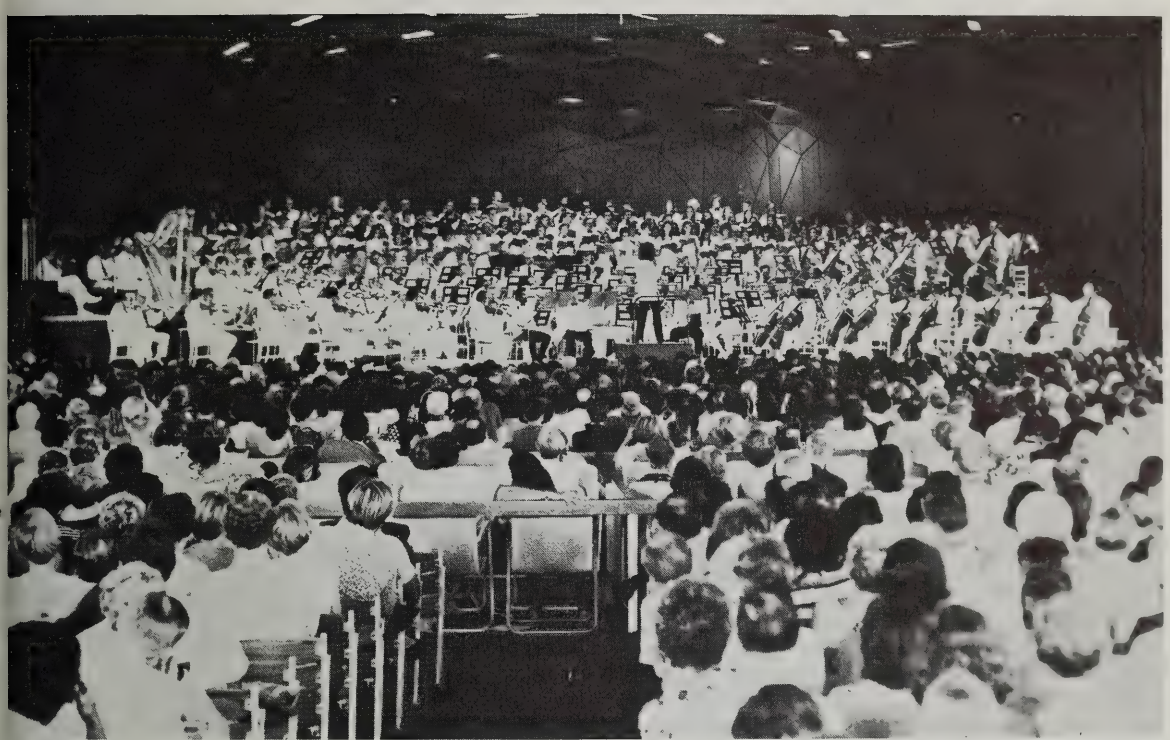
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PUCCINI
Tosca

Sunday, 27 July at 2:30

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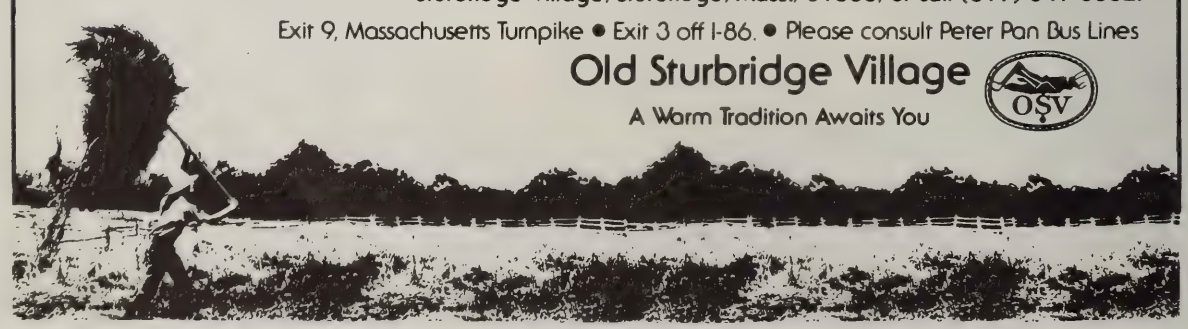
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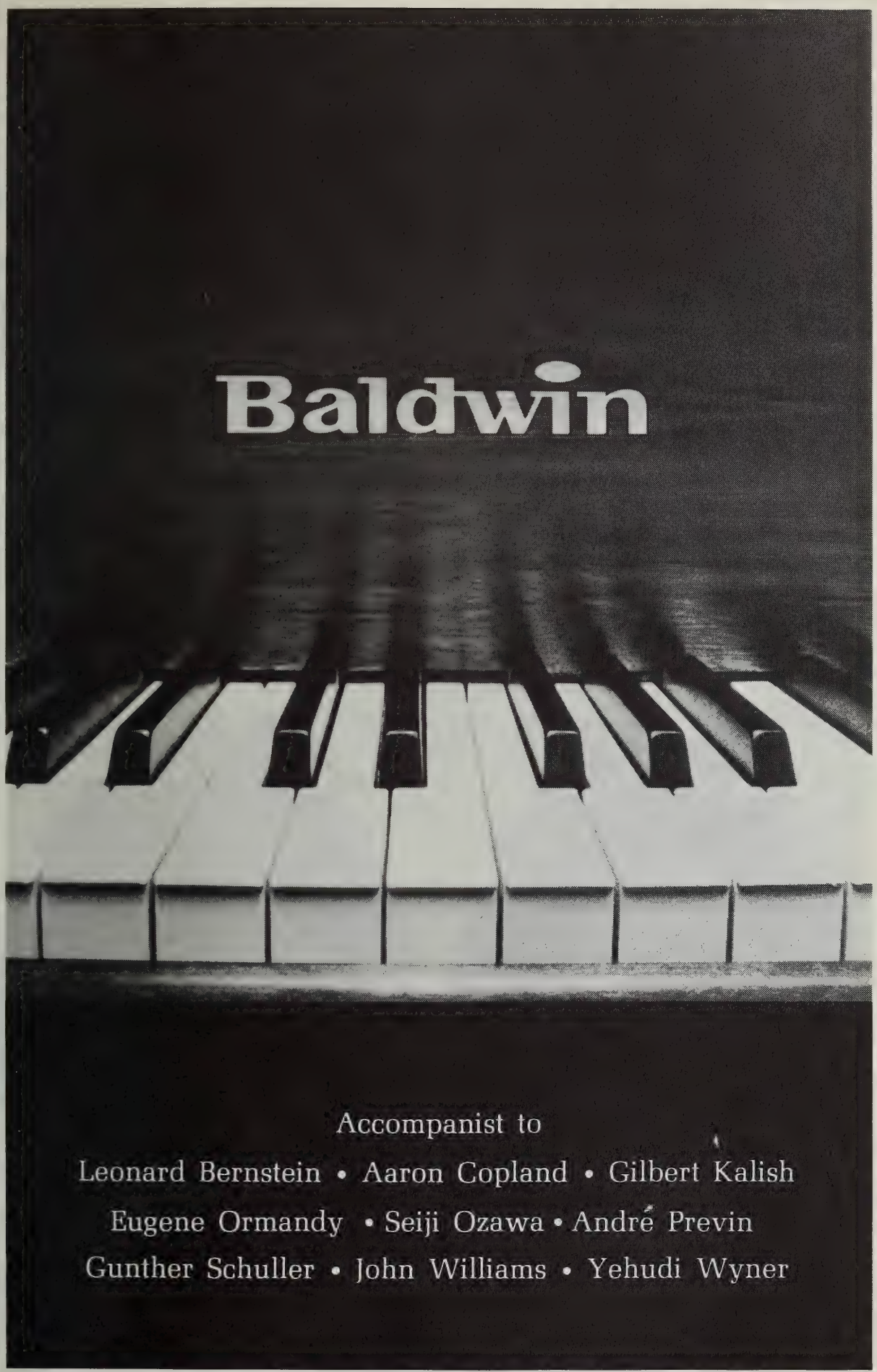
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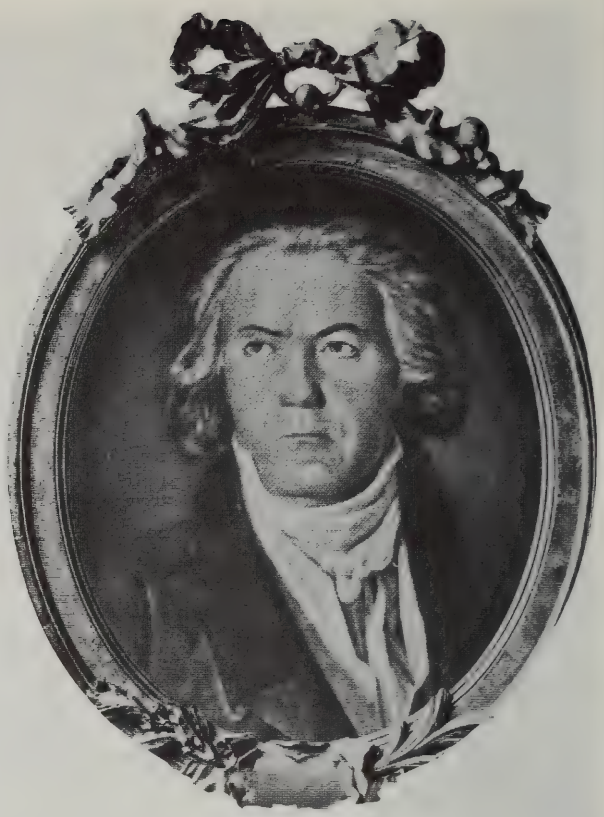
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For more information, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Telephone: (617) 236-1823 or at Tanglewood, (413) 637-1600.



TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll,* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

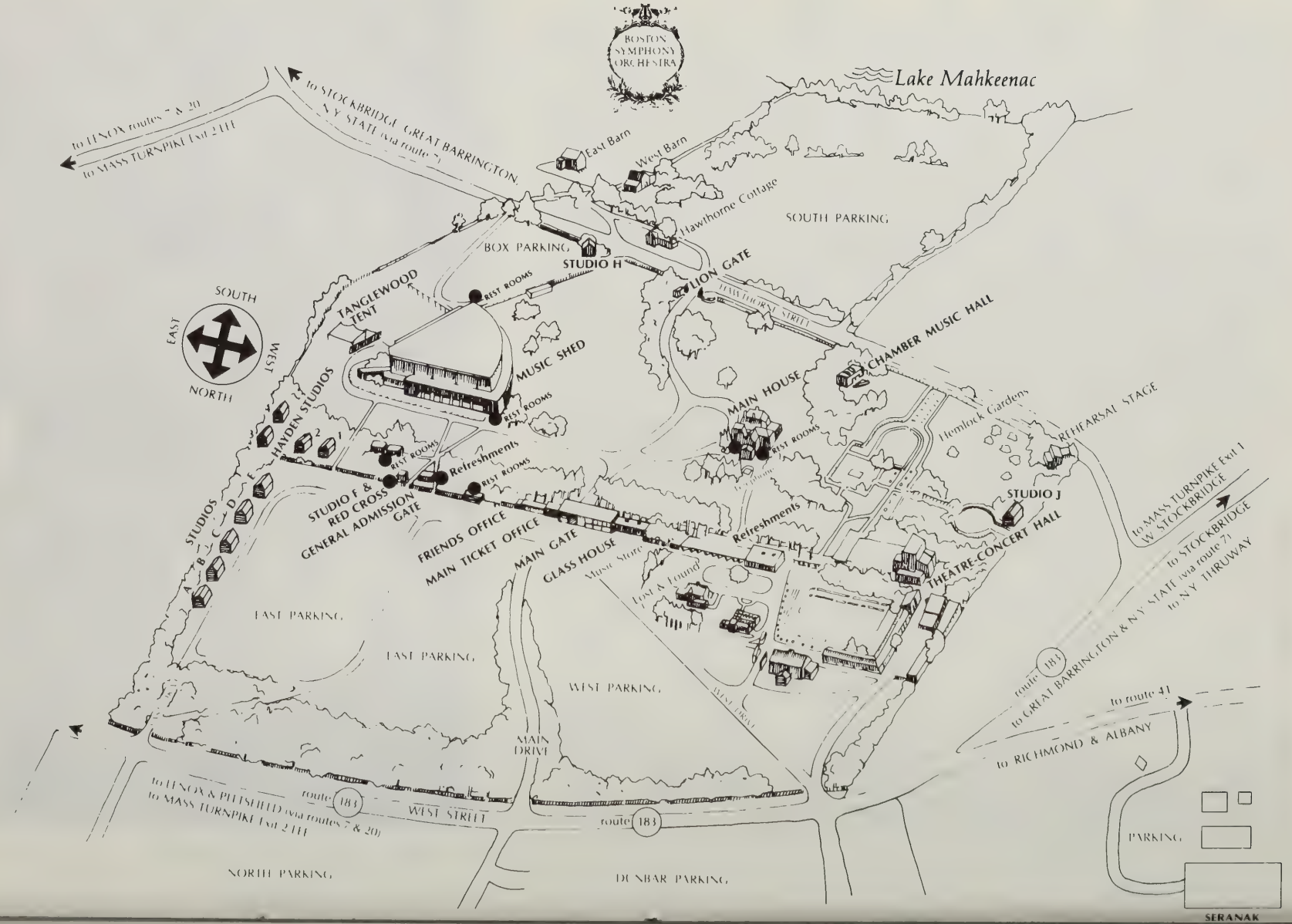
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, now celebrating its fortieth anniversary, and which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

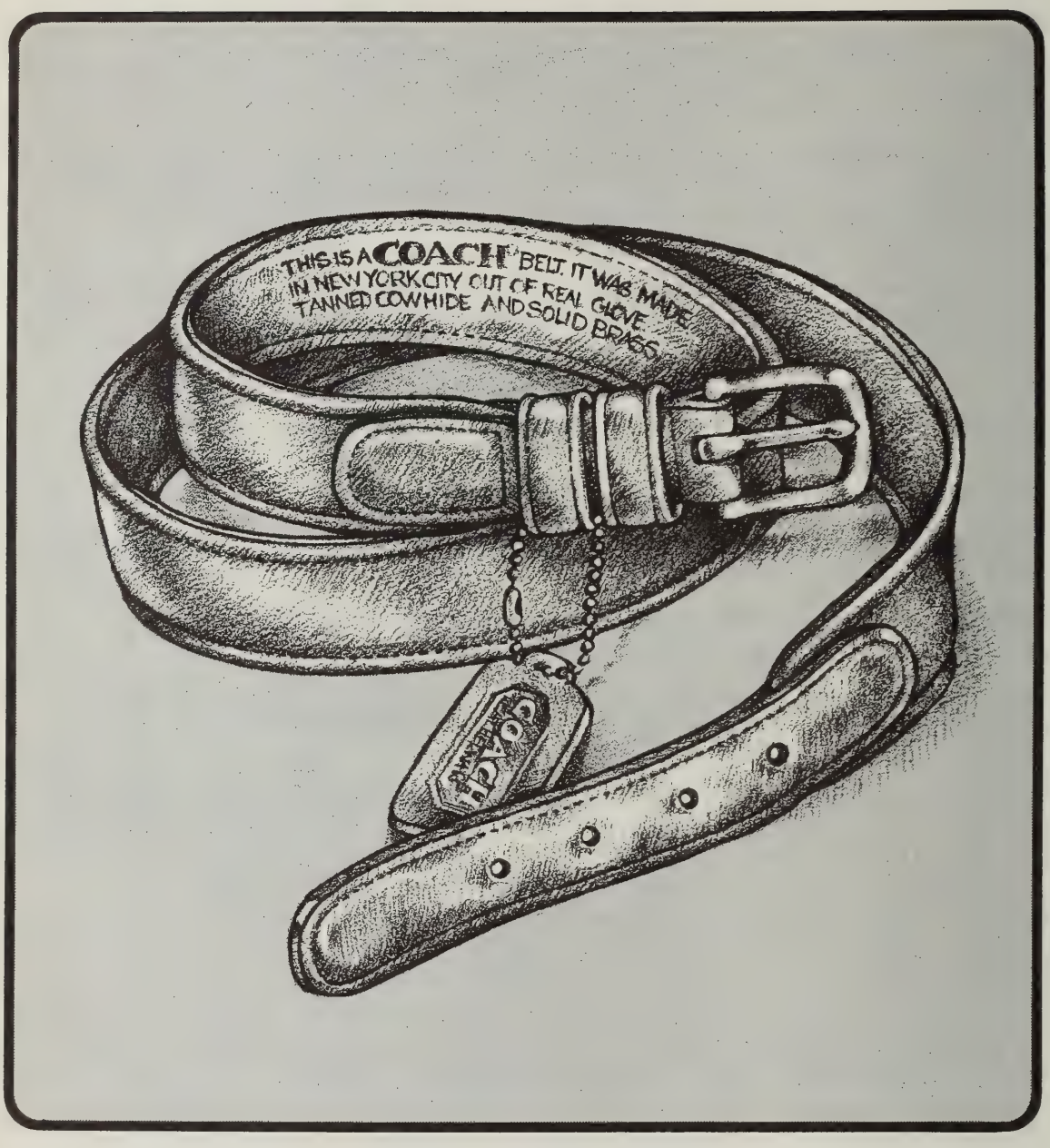
No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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BSO Receives NEA Funding for 1980-81 Season

The Boston Symphony Orchestra has received $300,000 in federal funds for its 1980-81 season from the National Endowment for the Arts (NEA) to support such special concert activities as the Esplanade concerts, the Boston Symphony Chamber Players, and the Boston Symphony Youth Concerts. The $300,000 grant comes from money awarded annually by the NEA to symphony orchestras throughout the country as part of its Music Program grant series and is the largest Music Program award made by the NEA this year to a symphony orchestra. The $300,000 figure represents a 20% increase over the $250,000 award received by the BSO for the 1979-80 season. In addition, the orchestra has received a $100,000 grant to support the Berkshire Music Center, the BSO's summer program for advanced study in music.

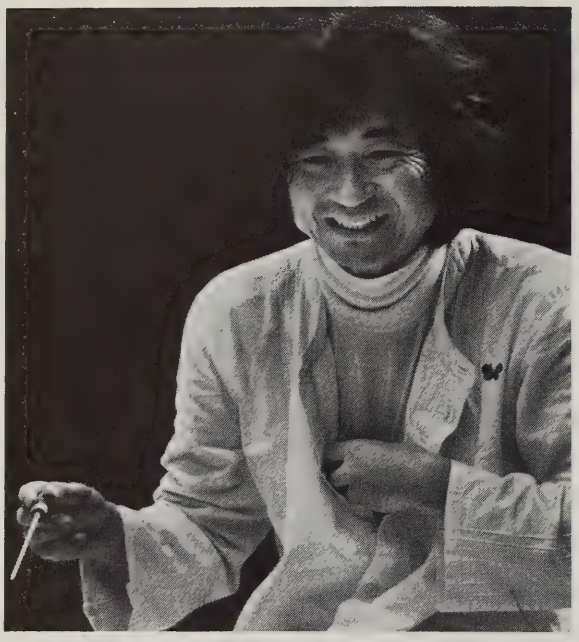
This year, for the first time, the NEA awarded its grants based on criteria including an orchestra's artistic quality, organizational stability, financial responsibility, community involvement, and audiences served, in contrast to past years, when budgetary considerations have been a principal factor. In expressing his appreciation to the NEA for the two grants, BSO General Manager Thomas W. Morris noted pleasure "with the fact that implicit in this year's award of $300,000 is the NEA's endorsement of both our artistic and financial record because of the new criteria applied in the award of this money."

Culpeper Foundation Endows BMC Faculty Chairmanship

The Charles E. Culpeper Foundation, Inc., of New York City has recently allocated a grant of $150,000 to endow the Chairman of the Faculty position of the Berkshire Music Center at Tanglewood. The position is presently held by Joseph Silverstein, concertmaster and assistant conductor of the Boston Symphony Orchestra. Mr. Silverstein's predecessor as BMC faculty chairman was composer Aaron Copland, who held the position for twenty-five years beginning in 1940, the year the Berkshire Music Center was established.

The Culpeper Foundation, a nonprofit organization founded in 1940, offers grant support in areas including youth activities, health and medicine, education, the humanities, and the administration of justice. Recent grants to other performing arts organizations include the endowment of the New York Philharmonic's concertmaster's chair and funding of live television broadcasts by the Metropolitan Opera.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake,* violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder,* taped live in Symphony Hall last year.



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BOSTON SYMPHONY ORCHESTRA

1979/80

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L., Enid, and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

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Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpani
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
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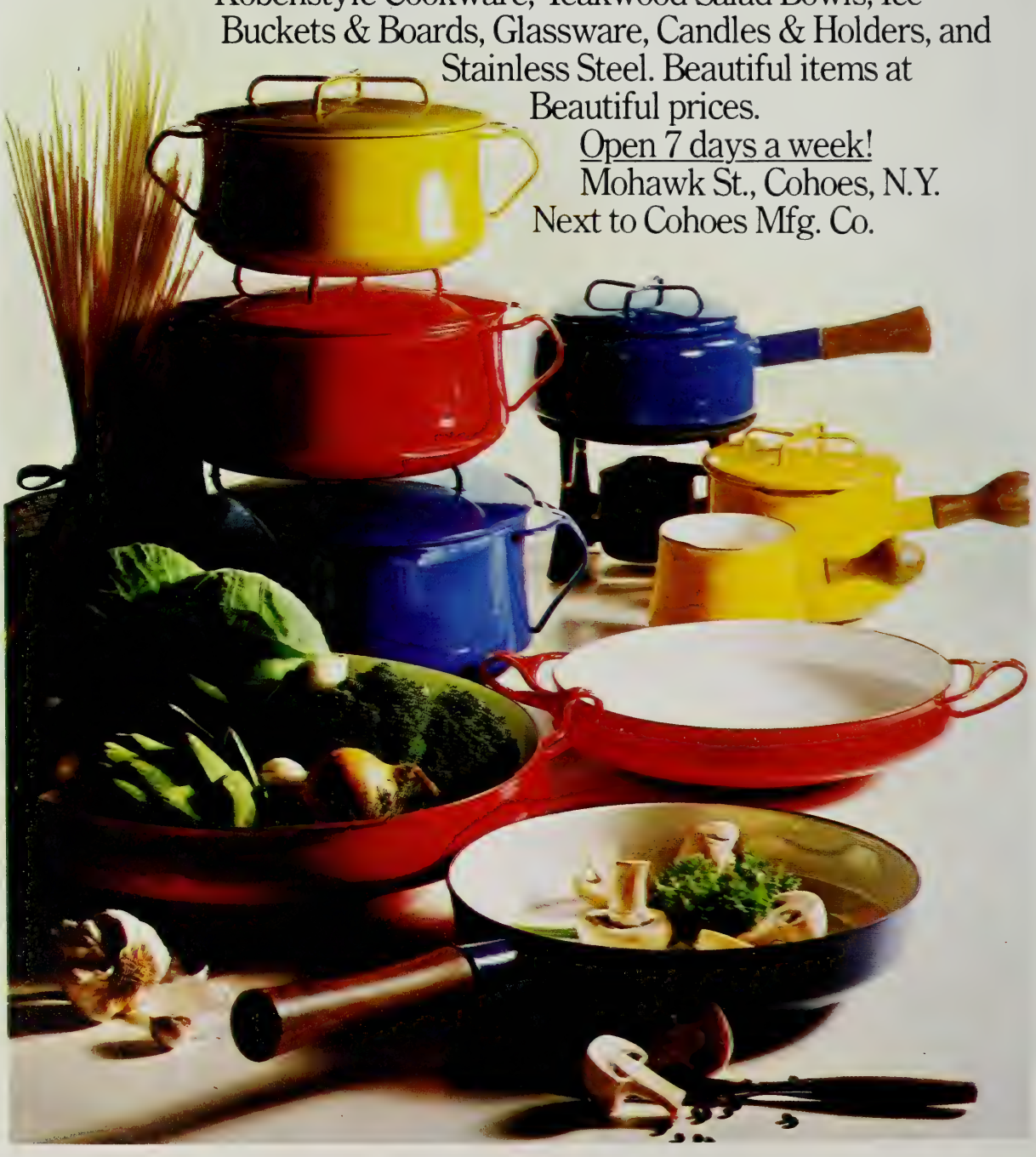
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SEIJI OZAWA
Music Director

Thursday, 17 July at 8:30

JOSEPH SILVERSTEIN, violin
ARNOLD STEINHARDT, violin and viola
YEHUDI WYNER, piano and harpsichord

BACH — Sonata No. 1 in C for two violins and continuo, BWV 1037

Adagio
Alla breve
Largo
Gigue

with JULES ESKIN, cello

LECLAIR — Sonata No. 6 in E minor for two violins

Allegro ma poco
Gavotte: Andante grazioso
Presto

BARTÓK — Eight Duos for two violins

Prelude and Canon
Burlesque
Sorrow
Bagpipes
New Year's Greeting
Mosquito Dance
Pizzicato
Ruthenian Dance

INTERMISSION

MOZART — Duo No. 1 in G for violin and viola, K.423

Allegro moderato
Adagio
Rondo

MOSZKOWSKI — Suite for two violins and piano, Opus 71

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Allegro moderato
Lento assai
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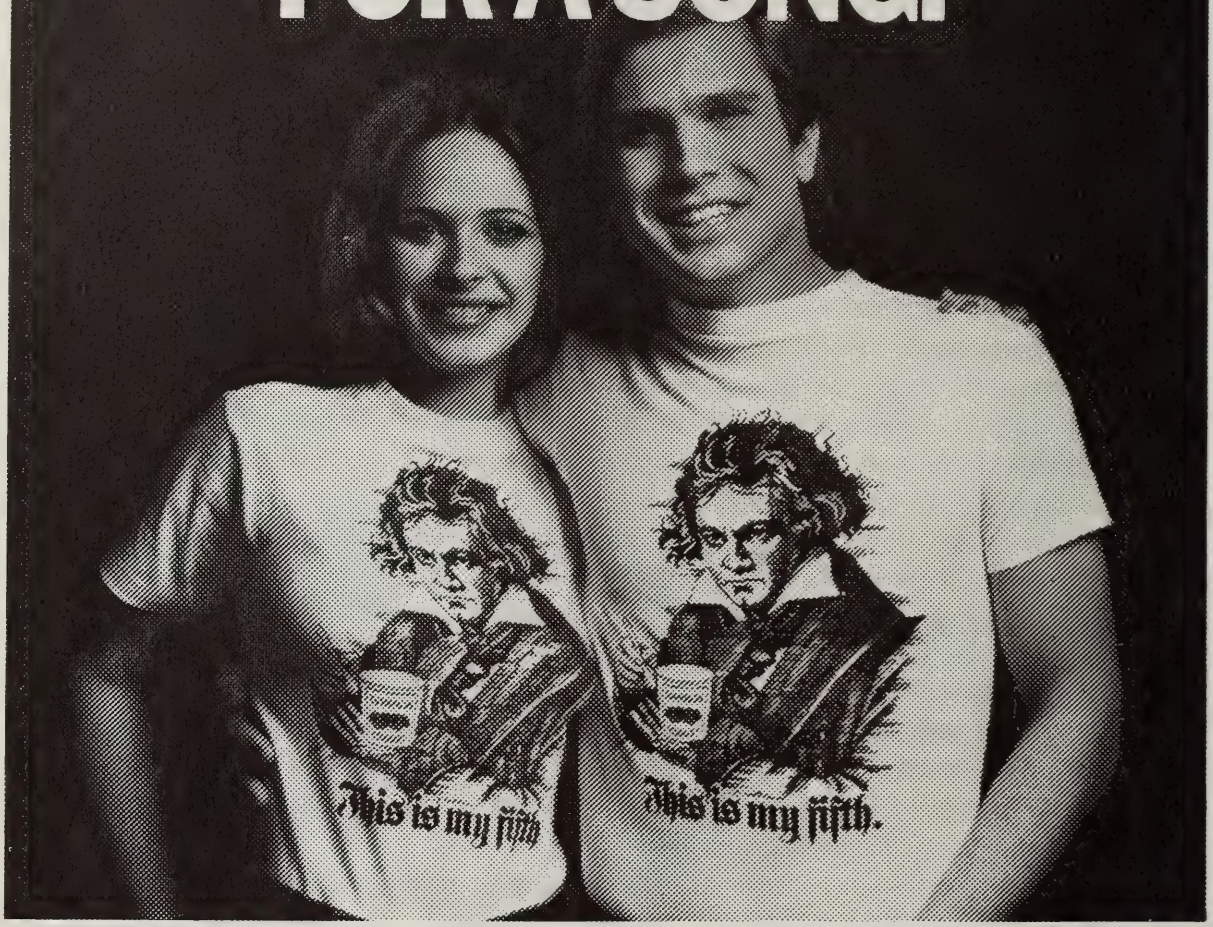
NOTES

In recent years musical scholars have managed to establish dates of composition or first performance for most of **J.S. Bach's** 200-plus church cantatas. They have done this by painstakingly assembling a jigsaw puzzle of evidence including studies of the paper on which the music was written, the handwriting of the composer and his copyists, and the strict liturgical framework into which the performances had to fall. When it comes to Bach's chamber music, most evidence of this sort is lacking. It has been customary to assume that the bulk of his chamber music and concerto composition was written during the years he spent in the service of Prince Leopold of Anhalt-Cöthen, where the court was Reformed (Calvinist) rather than Lutheran, and the church services used virtually no music. Certainly the traditional view that Bach turned out large quantities of instrumental music during these years is substantially true, although we now know that many of the pieces once assigned to the Cöthen period (such as the Brandenburg Concertos) were often reworkings of earlier compositions. The sonata in C major, BWV 1037, is one of many problematic pieces of this type; it is conventionally dated "about 1720," but that date is chosen simply because it falls smack in the middle of the Cöthen years and is therefore more likely to be near the correct date, assuming that the sonata is by Bach at all, a fact still not entirely clear!

Like many of his Hungarian compatriots, notably Kodály, **Béla Bartók** was very interested in employing folk music materials as the basis of pieces with a pedagogical purpose. Since he himself was a pianist, it is only natural that he should turn out most such works for the piano, including his Ten Easy Pieces and *For Children,* as well as the progressively more elaborate and difficult works in the six volumes of *Mikrokosmos.* It wasn't until 1931 that he undertook a similar set of works for string duo; the result was his forty-four duos for two violins. Although he based the duos on folk tunes, Bartók treats his source material with great freedom, elaborating the tunes with all the resources of his mature harmonic and polyphonic sensibilities.

Jean Marie Leclair *l'aîne* (that is, "the elder," so called to distinguish him from his younger brother, who, confusingly enough, had the same Christian names!) was perhaps the greatest French master of the violin in the late Baroque and early classical periods. He had a brilliant success as a performer in the Parisian concert series called the Concert Spirituel between 1728 and 1734, after which he seems to have devoted himself entirely to composition, mostly of works featuring his own instrument, though he did also write an opera and some ballets. His works for one or more violins featured a virtuosic writing unparalleled in the eighteenth century, with much use of double-stopped strings and other technical feats. He wrote several sonatas for one or two violins without continuo, thus requiring that the violin produce its own bass. Mystery lovers may wish to probe the unsolved assassination of Leclair, which took place in 1764, when he was sixty-seven. Nicolas Slonimsky (in *A Thing or Two About Music)* notes that he was stabbed three times in the front part of

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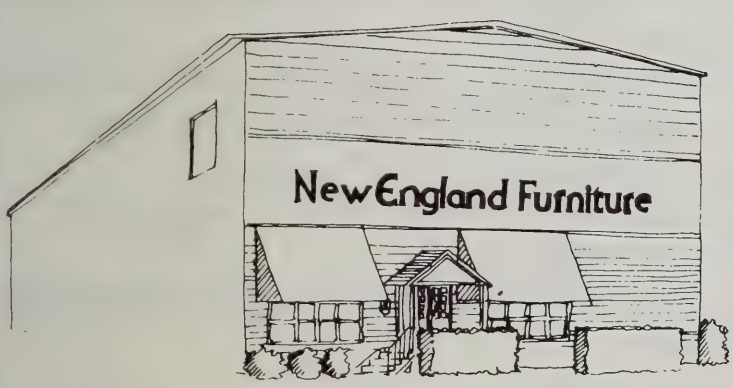
his body, in his own house, and that no robbery was attempted. He suggests that the murderer was Leclair's estranged wife, who, as a professional engraver, had access to sharply pointed tools.

Mozart and his wife Constanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. Wolfgang had completed three of his six *Haydn* quartets in the preceding months, the first of his mature string quartets. While in Salzburg, Mozart learned that his old friend Michael Haydn, the younger brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Haydn's own that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is further proof of his musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

Moritz Moszkowski (1854-1925) had a great success late in the nineteenth century with light, well-crafted pieces of exotica for piano duet and other instrumental combinations. By far his most successful works were the Spanish Dances for piano duet; he also wrote popular ballet music drawing on pseudo-Iberian traits. Although he attempted larger and more serious genres (an opera, a symphony, concertos, and so on), it was his lighter music that was best received. He was regarded highly enough to be elected to the Berlin Academy in 1899, but he outlived his fame and has been largely forgotten except as a composer of salon music.

—Steven Ledbetter

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1980 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Weekend Prelude

Friday, 18 July at 7

KATHLEEN BATTLE, soprano
DENNIS HELMRICH, piano

SCHUBERT

Liebe schwärmt auf allen Wegen
Erlafsee
Versunken
Du bist die Ruh'
Gretchen am Spinnrade

* * *

Gott im Frühling
Auflösung
Ständchen (Horch, horch, die Lerch)
Die Männer sind méchant
Dass sie hier gewesen
Rastlose Liebe

Baldwin piano

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NOTES

Schubert's songs, some seven hundred in number, touch every aspect of his life. We know that *Hark, hark! the lark* was written on a small sheet of plain paper, the music staves hastily ruled in pencil; we're told that Schubert wrote it in a flash of inspiration, on the back of a bill of fare, at a table in a Viennese inn. *Gretchen am Spinnrade* was composed on 19 October 1814. Schubert was only seventeen at the time; he'd previously written about thirty songs, but with this one he changed the course of Lieder history. His teacher Salieri, who during Schubert's student days tried his best to expunge all things German from the young composer's musical vocabulary, could only exclaim, *"Der ist ein Genie! Der kann alles!"* ("He's a genius! He can do anything!"). When *Gretchen* appeared in print as Schubert's Opus 2, on 30 April 1821 (Opus 1 was *Erlkönig,* published a month earlier), it instantly sold between five and six hundred copies. (Schubert's first appearance in print had come several years back: his setting of Mayrhofer's poem *Erlafsee,* composed late in 1817, was printed in a Viennese magazine devoted to painting, poetry, and music in February of 1818, the same month that saw the completion of Schubert's Sixth Symphony). And in later life, Schubert, often with his friend Michael Vogl, the baritone who brought so many of Schubert's songs to public attention, would visit the home of Sophie Müller, a beloved actress of the Vienna Burgtheater, then retired, to sing songs. It is likely that on one of these visits, in October of 1826, some of his recently published Rückert settings—including *Du bist die Ruh'* and *Dass sie hier gewesen*—were sung.

The poets whose verses Schubert set included several members of his own circle. Of those represented on this recital, Johann Mayrhofer (1787-1836; *Erlafsee, Auflösung*) was a fellow law student of Schubert's close friend Josef von Spaun. Plagued by ill health, Mayrhofer, with whom Schubert shared quarters for two years, was introspective and morbidly pessimistic; he died a suicide. Johann Gabriel Seidl *(Die Männer sind méchant)* was many things: lawyer, schoolmaster, librarian, book censor, court treasurer, and government minister. His writings included poems, operettas, and short stories.

At least one of the poets represented tonight is known hardly at all. Johann Peter Uz (1720-1796; *Gott im Frühling*) was the son of an Ansbach goldsmith; a lawyer, he was also one of a group of poets, the Anacreontics, whose writings attempted to recreate the style of the sixth-century-B.C. Greek lyric poet Anacreon. But the remaining three are of considerable significance. Schubert set several Shakespeare songs in July of 1826. *Horch, horch, die Lerch* is from Act II of *Cymbeline,* in a translation by Friedrich Schlegel (it was for a Schlegel translation of *Midsummer Night's Dream* that Mendelssohn wrote his incidental music to that play); the second and third stanzas were added later by Friedrich Reil. The verses of Friedrich Rückert (1788-1866; *Du bist die Ruh', Dass sie hier gewesen*), whose poetry was influenced by his strong interest in the Orient, were set by many leading composers, including also Schumann and Mahler. And Johann Wolfgang von Goethe (1749-1832), represented here by *Gretchen am Spinnrade* from

Faust, Versunken, and *Rastlose Liebe,* was recognized as the greatest of German Romantic poets, even in his own day.

Three of the songs on this program are in a relatively lighthearted vein. Schubert makes of *Horch, horch, die Lerch,* with its waltz-like lilt, a decidedly Viennese serenade (*"Ständchen"* means "serenade"). *Die Männer sind méchant* suggests salon music; composed in 1826, it was published two years later as one of four *"Refrain-Lieder"* having "a merry, comic nature." And the simple *Liebe schwärmt auf allen Wegen* is actually from an operetta based on Goethe's play *Claudine von Villa Bella* and completed by Schubert in the summer of 1815. Only the first act and parts of the second exist today: the rest was used for kindling after the composer's death.

Gretchen am Spinnrade epitomizes Schubert's ability to create an absolutely complete musical-emotional world in the space of just a few minutes. Gretchen's feelings for Faust are reflected not only in her vocal line, but in the way the piano part represents her attention to her work at the spinning wheel, which stops abruptly when her thoughts are completely distracted by Faust's imagined kiss. And in every instance, Schubert's musical approach to his chosen texts conveys the essence of the poetry, even if the composer's emphasis may differ somewhat from the poet's—the calm of *Erlafsee,* the excited eroticism of *Versunken* (composed 1821), the

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repose of *Du bist die Ruh'* (1823), the simplicity of *Gott im Frühling* (1816), the ecstasy of *Auflösung* (1824), the Tristanesque aura of *Dass sie hier gewesen* (1823), and the impetuosity of *Rastlose Liebe* (1815).

In his song cycle *Winterreise,* which Tanglewood audiences heard several weeks ago, Schubert builds emotional moment upon emotional moment throughout the course of twenty-four songs, drawing the listener into the devastating experience of the poet's despair, isolation, and desolation, and illuminating that experience through his music to such an extent that the listener's total identification with the poet can leave him totally drained and exhausted. In a certain sense, a single Schubert song operates in just this way, though the composer's intent obviously will vary from song to song, and the individual effect may not be so overwhelming, since Schubert will have only a few moments to amplify his text, to capture a mood, a feeling, or a finite bit of experience. But in each instance, Schubert brings the poetry alive, crossing boundaries of both language and time. And just as Schubert's songs reflect so much of his own life, so in this way they touch many aspects of our own.

—Marc Mandel

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Liebe schwärmt auf allen Wegen

Liebe schwärmt auf allen Wegen,
Treue wohnt für sich allein;
Liebe kommt euch rasch entgegen,
aufgesucht will Treue sein.

Love Wanders Along All Paths

Love wanders along all paths,
Constancy abides for itself alone;
Love comes impetuously upon you,
Constancy must be sought out.

Erlafsee

Mir ist so wohl, so weh'
Am stillen Erlafsee:
Heilig Schweigen in Fichtenzweigen,
Regungslos der blaue Schoss,
Nur der Wolken Schatten flieh'n
Überm dunklen Spiegel hin,
Frische Winde kräuseln linde
Das Gewässer
Und der Sonne guld'ne Krone filmmert
blässer.
Mir ist so wohl, so weh'
Am stillen Erlafsee.

— Mayrhofer

Erlaf-lake

To me, it's happy, it's sad
at silent Erlaf-lake:
sacred silence in the spruce branches,
the blue womb without motion,
only shadows of clouds fleet
across the dark mirror,
cool winds gently ripple
the waters,
and the sun's golden crown glimmers
paler.
To me, it's happy, it's sad
at silent Erlaf-lake.

Versunken

Voll Lockenkraus ein Haupt so rund,
und darf ich dann in solchen reichen
Haaren
mit vollen Händen hin und widerfahren,
da fühl' ich mich von Herzensgrund gesund.
Und küss' ich Stirne, Bogen, Auge, Mund,
dann bin ich frisch und immer wieder wund.
Der fünfgezackte Kamm, wo soll er
stocken?
Er kehrt schon wieder zu den Locken.
Das Ohr versagt sich nicht dem Spiel,
so zart zum Scherz, so liebeviel!
Doch wie man auf dem Köpfchen kraut,
man wird in solchen reichen Haaren
für ewig auf,
und niederfahren ewig auf
voll Lockenkraus ein Haupt so rund!

— Goethe

Engrossed

Full curly locks a head so round;
and ought I then through such bounteous
hair
let run my filled hands thence and back,
to feel myself from heart's-depth fulfilled.
And kissing forehead, curves, eyes, mouth,
then am I newly wounded yet once more.
The five-point comb, where shall it
stop?
Already it has returned again to those locks.
The ear does not deny itself to play,
so delicate to the game, so much for love!
Still, on stroking once again the dear head,
one finds oneself forever in such
rich hair,
forever traveling up and down,
full curly locks a head so round!

Du bist die Ruh'

Du bist die Ruh',
Der Friede mild,
Die Sehnsucht du,
Und was sie stillt.

Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug' und Herz.

Kehr ein bei mir
Und schliesse du
Still hinter dir
Die Pforten zu!

Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt,
Von deinem Glanz
Allein erhellt,
O füll es ganz!

— Rückert

You are Tranquillity

You are tranquillity,
gentle peace,
you are longing
and that which quiets it.

I dedicate to you,
full of joy and pain,
for dwelling here
my eyes and heart.

Come to me
and close
quietly behind you
the gates!

Drive other grief
from out this breast!
Let my heart be full
of your joy.

My vision
by your radiance
alone is brightened—
oh fill it wholly!

Gretchen am Spinnrade

Meine Ruh ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
und nimmermehr.

Wo ich ihn nicht hab',
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Meine Ruh ist hin;
Mein Herz ist schwer,
Ich finde sie nimmer
und nimmermehr.

Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluss,
Sein Händedruck,
Und ach, sein Kuss!

Meine Ruh ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
und nimmermehr.

Mein Busen drängt
Sich nach ihm hin;
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt',
An seinen Küssen
Vergehen sollt'!

Meine Ruh ist hin,
Mein Herz ist schwer!

— Goethe

Gretchen at the Spinning Wheel

My peace is gone,
my heart is heavy;
I shall find it never,
never again.

Where I do not have him
it is like the grave to me,
the whole world
is bitter.

My poor head
is deranged,
my poor mind
is distracted.

My peace is gone,
my heart is heavy;
I shall find it never,
never again.

Only for him
I look out of the window;
only for him I
leave the house.

His fine bearing,
his noble form,
the smile of his lips,
the power of his eyes,

and the magic flow
of his talk,
the clasp of his hands,
and ah, his kiss!

My peace is gone,
my heart is heavy;
I shall find it never,
never again.

My bosom yearns
for him,
ah, could I grasp him
and hold him

and kiss him
to my heart's content,
under his kisses
to swoon!

My peace is gone,
my heart is heavy!

Gott im Frühling

In seinem schimmernden Gewand
hast du den Frühling uns gesandt,
und Rosen um sein Haupt gewunden.
Holdlächelnd kommt er schon!
es führen ihn die Stunden,
o Gott, auf seinen Blumenthron.

Er geht in Büschen, und sie blühn;
den Fluren kommt ihr frisches Grün,
und Wäldern wächst ihr Schatten wieder,
der West, liebkosend,
schwingt sein tausendes Gefieder,
und jeder frohe Vogel singt.

Mit eurer Lieder süssem Klang,
ihr Vogel, soll auch mein Gesang
zum Vater der Natur sich schwingen.
Entzückung reisst mich hin!
ich will dem Herrn lobsingen,
durch den ich wurde, was ich bin!

— Uz

God in Spring

In his shimmering mantle
you've sent us the spring,
and wound roses about his head.
With bright smiles he comes already!—
the hours lead him in,
oh God, upon his flowered throne.

He reaches the thickets, and they blossom;
the meadows take on their fresh green,
the woods once more cast their shadows,
the west, with fond caresses,
lets forth its manifold plumage,
and every happy bird sings.

With the sweet tones of your songs,
you birds, shall my song also ascend
to the father of nature.
Oh rapture, inspire me further!—
I would sing praises to God,
through whom I have become what I am!

Auflösung

Verbirg dich, Sonne,
Denn die Gluten der Wonne
Versengen mein Gebein;
Verstummt, ihr Töne,
Frühlingsschöne, flüchte dich
Und lass mich allein!
Quillen doch aus allen Falten
Meiner Seele liebliche Gewalten,
Die mich umschlingen,
Himmlisch singen.
Geh unter, Welt,
Und störe nimmer und nimmer
Die süssen, ätherischen Chöre.

— Mayrhofer

Dissolution

Conceal yourself, sun,
for the ardors of rapture
are scorching my body;
silence, you sounds,
beauty of spring begone
and leave me be!
Coursing from every recess
of my soul, loving forces,
which embrace me,
sing heavenly.
Collapse, world,
and never again disturb
the sweet, ethereal choirs.

Ständchen

Horch, horch, die Lerch im Ätherblau!
Und Phöbus, neu erweckt,
Tränkt seine Rosse mit dem Tau,
Der Blumenkelche deckt.
Der Ringelblume Knospe schleusst
Die goldnen Äuglein auf;
Mit allem, was da reizend ist,
Du süsse Maid, steh auf,
Weil du doch gar so reizend bist;
Du süsse Maid, steh auf!

— Schlegel

Serenade

Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With every thing that pretty is,
My lady sweet, arise:
Arise, arise.

— Shakespeare

Please turn the page quietly.

Wenn schon die liebe ganze Nacht
Der Sterne lichtes Heer
Hoch über dir im Wechsel wacht,
So hoffen sie noch mehr,
Dass auch dein Äugenstern sie grüsst.
Erwach! Sie warten drauf,
Weil du doch gar so reizend bist;
Du süsse Maid, steh auf!

Und wenn dich alles das nicht weckt,
So werde durch den Ton
Der Minne zärtlich aufgeneckt!
O dann erwachst du schon!
Wie oft sie dich ans Fenster trieb,
Das weiss sie, drum steh auf,
Und habe deinen Sänger lieb,
Du süsse Maid, steh auf!

—Reil

And though throughout the whole dear night
the bright multitude of stars above
watch over you in their course,
they hope for still more:
for your starry eyes also to greet them.
Awaken! They're waiting,
because you are so charming;
sweet maid, arise!

And should all of this not wake you,
then through the sounds
of love be tenderly coaxed awake!
Oh, then you'll awaken!
How often this has drawn you to the window,
this knows how, therefore arise,
and love your minstrel,
sweet maid, arise!

Die Männer sind méchant!

Du sagtest es mir, Mutter:
Er ist ein Springinsfeld!
Ich würd' es dir nicht glauben,
Bis ich mich krank gequält!

Ja, ja, nun ist er's wirklich:
Ich hatt' ihn nur verkannt!
Du sagtest mir's, o Mutter:
"Die Männer sind méchant!"

Vor'm Dorf, im Busch, als gestern
Die stille Dämm'rung sank,
Da rauscht' es: "Guten Abend!"
Da rauscht' es: "Schönen Dank!"

Ich schlich hinzu, ich horchte,
Ich stand wie fest gebannt:
Er war's mit einer Andern.
"Die Männer sind méchant!"

O Mutter, welche Qualen!
Es muss heraus, es muss:
Es blieb nicht bloss beim Rauschen,
Es blieb nicht bloss beim Gruss!

Vom Grusse kam's zum Kusse:
Vom Kuss zum Druck der Hand,
Vom Druck, ach, liebe Mutter!
"Die Männer sind méchant!"

—Seidl

Men are Wicked!

You told me so, mother:
He's a good-for-nothing!
I wouldn't believe it,
until I'd come to grief!

Yes, yes, it's really so:
If only I'd known it!
You told me so, oh mother:
"Men are wicked!"

Outside town, in the thicket,
in yesterday's quiet twilight,
a murmured "Good evening!"
a murmured "Many thanks!"

I crept up close, I listened,
stood rooted to the spot:
He was with another.
"Men are wicked!"

Oh mother, what torture!
It must come out, it must:
'Twas more than merely whispering,
'Twas more than just hellos!

For next it came to kissing,
from kissing, clasping hands,
from that—oh, dear mother!
"Men are wicked!"

Dass sie hier gewesen

Dass der Ostwind Düfte
Hauchet in die Lüfte,
Dadurch tut er kund,
Dass du hier gewesen!

Dass hier Tränen rinnen,
Dadurch wirst du innen,
Wär's dir sonst nicht kund,
Dass ich hier gewesen!

Schönheit oder Liebe,
Ob versteckt sie bliebe,
Düfte tun es und Tränen kund,
Dass sie hier gewesen!

— *Rückert*

That She Was Here

The east wind's breezes
scenting the air
thereby make known
that you were here!

The tears here flowing—
by these you will know,
if you otherwise knew not,
that I was here!

Beauty or love,
if even in hiding,
through scents and tears tell us
that she was here!

Rastlose Liebe

Dem Schnee, dem Regen,
Dem Wind entgegen,
Im Dampf der Klüfte,
Durch Nebeldüfte,
Immer zu! Immer zu!
Ohne Rast und Ruh!

Lieber durch Leiden
Wollt ich mich schlagen,
Als so viel Freuden
Des Lebens ertragen.
Alle das Neigen
Von Herzen zu Herzen,
Ach, wie so eigen
Schaffet es Schmerzen!

Wie soll ich flieh'n?
Wälderwarts zieh'n?
Alles vergebens!
Krone des Lebens,
Glück ohne Ruh,
Liebe, bist du!

— *Goethe*

Restless Love

Against the snow, the rain,
the wind,
in the midst of the ravines,
through the fragrant vapors,
ever on! Ever on!
Without rest or repose.

Rather would I struggle
through suffering
than to bear so much
of the world's joy.
All the inclining
of heart to heart,
ah, how in its own way
it causes pain!

What, shall I run away!
Flee to the woods?
All in vain!
Crown of life,
fortune without rest,
that is love!

The English translations of *Du bist die Ruh'*, *Gretchen am Spinnrade*, and *Rastlose Liebe* are by Philip L. Miller and are reprinted from his book, *The Ring of Words: An Anthology of Song Texts*, with the permission of Doubleday & Company, Inc. The other English translations are by Marc Mandel.

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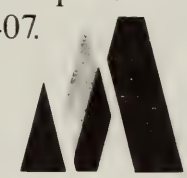
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RACHMANINOFF — Piano Concerto No. 3 in D minor, Opus 30

Allegro ma non tanto
Intermezzo: Adagio
Alla breve

HORACIO GUTIÉRREZ

INTERMISSION

ELGAR — Variations on an Original Theme, *Enigma*, Opus 36

Theme (Andante)
Variations:
1. C.A.E. (L'istesso tempo)
2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo. Dorabella (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
13. ***Romanza (Moderato)
14. Finale. E.D.U. (Allegro)

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NOTES

Sergei Rachmaninoff
Piano Concerto No. 3 in D minor, Opus 30

Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. He composed the Piano Concerto No. 3 expressly for his North American tour in 1909 and first played the work on 28 November that year with the New York Symphony Orchestra, Walter Damrosch conducting. Along with solo piano, the concerto calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, and strings.

In October 1906, Rachmaninoff moved with his wife and daughter from Moscow to Dresden. He was the successful composer of two piano concertos, three operas, chamber music, works for solo piano (including a certain C sharp minor Prelude that was already threatening to take over his life and to which he referred as "It"), and several dozen important songs. He was an admired conductor and recognized as one of the great pianists of his—and any—time. The premiere in April 1897 of his Symphony No. 1, horrendously conducted by Alexander Glazunov, had been for Rachmaninoff an experience so demoralizing that he welcomed being kept exceedingly busy as a performer. The success of his psychiatric and hypnotic treatment with Dr. Nikolai Dahl, the ease with which in consequence he composed his Piano Concerto No. 2 in C minor, and the pleasure this work gave when he introduced it in 1901 all changed his outlook. He continued to appear in public and was a principal conductor at the Bolshoi Opera for two years beginning October 1904, but, like all composers who have consuming careers as performers—Leonard Bernstein and Pierre Boulez are two examples in our immediate experience—Rachmaninoff found himself longing for time just to compose. The move to Dresden was a move to take himself out of circulation, and he chose the beautiful Saxon capital because he and his wife had become fond of it on their honeymoon four years earlier. It was a good period for him, and among the works he wrote there or during summer visits to the family estate at Oneg were the Symphony No. 2 in E minor, *The Isle of the Dead* after Arnold Böcklin's painting in the Dresden Semper Gallery, and the Piano Sonata No. 1 in D minor. Offers to play and conduct kept coming in and they were by no means all to be denied. Rachmaninoff decided to accept an invitation to visit the United States, not without anguish: "My hands tremble," he wrote to a friend. "You . . . could not possibly understand what tortures I live through when I realize that this question has to be decided by me and me alone." For that tour he wrote the present concerto. He made his American debut at a recital at Smith College, Northampton, on 4 November 1909, went to Philadelphia to conduct the first performance in this country of the Second Symphony, and a few weeks later introduced his new concerto with Walter Damrosch and the New York Symphony. Soon after, he played it again with the New York Philharmonic under Gustav Mahler—another conductor struggling for time to compose—making a point in his memoirs of expressing his gratitude to

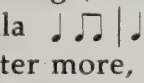
Mahler for the care he took preparing the concerto (which tells us something about Damrosch).

For all his works for piano and orchestra, Rachmaninoff invented arresting beginnings. In the First and Fourth concertos he is aggressive, outright combative. The Second emerges from a famous series of groping, tolling chords. As much as they are the essence of all that is Romantic, so is the prickly, skeletal start of the *Rhapsody on a Theme of Paganini* wittily anti-Romantic. And in the first measures of the Third Concerto we find a quality we do not usually associate with Rachmaninoff—simplicity. For two measures clarinet, bassoon, horn, timpani, and muted strings set up a pulse against which the piano sings—or is it "speaks?"—a long and quiet melody, the two hands in unison like in a piano duet by Schubert. It is a lovely inspiration, that melody, unfolding in subtle variation, just a few notes being continuously redisposed rhythmically. Once only, to the extent of a single eighth-note, the melody exceeds the range of an octave; most of it stays within a fifth, and that narrowness of gamut contributes to our sense that this is profoundly and unmistakably Russian. The accompaniment cost Rachmaninoff considerable thought and trouble. He was thinking, he told Yasser, of the sound of piano with orchestra, of singing the melody on the piano "as a singer would sing it, and [finding] a suitable orchestral accompaniment, or rather, one that would not muffle this singing." What he found invites, for precision and delicacy, comparison with the workmanship in Mozart's concertos. The accompaniment does indeed not muffle the singing, but even while exquisitely tactful in its recessiveness, it is absolutely "specific"—a real and characterful invention, the fragmentary utterances of the violins now anticipating, now echoing the pianist's song, the woodwinds sometimes and with utmost gentleness reinforcing the bass or joining the piano in a few notes of its melody.

The conjunction of integration and contrast is characteristic of this concerto. The second theme, for example, is first adumbrated as a kind of twitch in a few wind instruments behind delicate pianistic passage-work before a mini-cadenza and an expansive preparatory gesture in the orchestra prepare its formal arrival. When it does at last appear, Rachmaninoff presents it in two strikingly different guises—first as a dialogue of orchestra and piano, staccato and conspiratorial, then as a lyric melody, legato and *espressivo,* to which bassoon and horn add their *dolce* comments. The further progress of the movement abounds in felicities and ingenuities, sharply imagined and elegantly executed. The development begins with the surprise of a return to the opening of the movement, including the two so recognizable preludial measures for orchestra alone: the alteration of a single note in the piano's melody is like the throwing of a switch that diverts the music downward into a strange key whence the development proper can take off. In another brilliant stroke, a huge cadenza, shedding still more fresh light on by now familiar material, assumes the function and rights of recapitulation. But what is going on when, after a thunderous climax; after the touching intervention, one by one, of flute, oboe, clarinet, and horn; after spacious subsidence, the opening music appears yet again? Is it explicit recapitulation after the implicit recapitulation of the cadenza? But no, the leisurely singing of the melody

leads with extraordinary compressions and encapsulations to a final page in which fragments of themes ghost by in a startling amalgam of epigram and dream.

"Intermezzo" is a curiously shy designation for a movement as expansive as this Adagio, though we shall discover that it is in fact all upbeat to a still more expansive finale. But the Intermezzo itself is all adventure and event, not least the piano's disruptive entrance, which so determinedly wrenches the music away to new and distant harmonic ground. What ensues is a series of variations, broken up by a feather-light waltz that perhaps represents Rachmaninoff's remembrance of a similar interruption in the slow movment of Tchaikovsky's Concerto in B flat minor. The clarinet-and-bassoon melody of the waltz is closely cousin to the concerto's principal theme, and if one could scrutinize the piano's dizzying figuration through a time-retarding device, one could detect that it too is made of diminutions of the same material. When the Intermezzo gives explosive birth to the finale, we are again in a torrent of virtuosity and invention. Here, too, the second theme gets a double presentation, first in harmonic outline, solidly packed piano chords against drumming strings, then—in a contrasting key, even—as a beautifully scored impassioned melody for the piano. After that, Rachmaninoff gives us the surprise of a series of variations on what pretends to be a new idea, but is in fact issue of a union between the first movement's second theme and the beginning of the finale. In the course of this episode—remarkable for existing in the first place, for the singular brilliance of its piano style, and for being almost entirely anchored to the chord of E flat—the concerto's very first melody makes an unobtrusive, slightly varied reappearance in violas and cellos. That it is once again varied is characteristic, for the idea of repetition as instant variation has been implicit since the first unfolding of that opening melody. Now this idea has become an important part of the means at Rachmaninoff's disposal as he faces the task of integrating a work laid out on an uncommonly large scale, but doing so without loss of diversity or forward thrust. His evocations of earlier material are imaginative and structural achievements on a level far above the naive quotation-mongering of, say, Dvořák or Cesar Franck.

Rachmaninoff was anxious to put his best foot forward in America. The Second Concerto had already been played in New York by Raoul Pugno, Tina Lerner, and Ossip Gabrilowitsch, and Rachmaninoff wanted his new work to convey a clear sense of his growing powers as composer and pianist. It is easy to misread the Third Concerto as an attempt to consolidate by imitation the success of the Second. They have, of course, features in common—the coruscating, dense, yet always lucid piano style, a certain melancholy to the song, a rhetorical stance, the apotheosized ending (taken over from Grieg's Concerto), even the final cadential formula  that is as good as a signature. But the differences matter more, and they are essentially matters of ambition and scope: the procedures that hold this work together are far beyond the possibilities of the composer of the C minor Concerto eight years earlier. And much more is demanded of the pianist: the Third Concerto offers an immense challenge to stamina and endurance, the orchestral passages that frame the Intermezzo being the soloist's only moments of respite. Few pianists

would agree with Rachmaninoff's own estimate that the Third Concerto is "more comfortable" than the Second. Moreover, to a degree truly uncommon for a concerto in the big Romantic bravura tradition, Rachmaninoff sees the soloist not merely as someone who can sing soulfully and thunder imposingly, but as an alert, flexible, responsive musician who knows how to blend, accompany, and listen.

—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

Edward Elgar
Variations on an Original Theme, *Enigma*, Opus 36

Sir Edward Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died at Worcester on 23 February 1934. He began work on the Enigma *Variations in October 1898 and completed them on 19 February 1899. The first performance was given in London on 19 June of that same year, Hans Richter conducting. The orchestra includes two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, triangle, cymbals, organ* ad lib., *and strings.*

Elgar was brought up in an atmosphere of music. The son of a provincial organist who owned the music store in the sleepy English cathedral town of Worcester, he left school at the early age of fifteen, and, the prospects of making a livelihood in music being dim, embarked on an apprenticeship in the office of a solicitor. Only a year later, however, he had had enough of the legal profession and decided, whatever the hardships, that he must return to music. He became assistant organist to his father at St. George's Church in Worcester; he played violin whenever the opportunity arose; he became a competent bassoonist. Appointed conductor of the Worcester Glee Club and of the town's Instrumental Society, he often also acted as concertmaster of the Worcester Philharmonic. Meanwhile he composed occasional music for his friends and for his church. In his early twenties he began an odd five-year stint as bandmaster at the County Asylum at Powick, where he coached the musical members of the staff, as well as providing them with new compositions. The instrumental muster, which varied from week to week and year to year, read something like this: piano, bombardon, euphonium, flute, piccolo, clarinet, two cornets, a handful of violins, a viola, a cello and a double bass. It was hardly conventional training, yet Elgar learnt so precisely from this experience how his music would actually sound in performance that when he came to writing for symphony orchestra in later years, his grasp of orchestration was wholly assured; only rarely did he alter anything in his scores after hearing the music played.

Worcester, Gloucester, and Hereford are the cathedral towns which share the Three Choirs Festival each year. During the first week of September there are performances of major choral and orchestral works. The quiet provincial routine undergoes a total upheaval. Musical England, such as it was in the late nineteenth century, would travel from London, Manchester, and other parts of the country to take part either as performers or listeners. These contacts with the outside world made Elgar ambitious to visit Leipzig, then one of the most flourishing centers of musical instruction, performance, and publishing. But no funds were available, so he had to be content with occasional visits to London for lessons, concerts and as many meetings with other musicians as he could arrange. In 1884 the conductor August Manns put Elgar's *Sevillana,* an orchestral movement, on one of his Crystal Palace programs, and in the following year the Romance for violin and piano was accepted for publication.

Elgar married one of his piano pupils a few years later. She was Caroline Alice, eight years older than himself, the daughter of Major-General Sir Henry Gee Roberts, and with a social background far removed from that of a musician whose father was in "trade." Her cousins and aunts remonstrated (the General and Lady Roberts were both dead), but Alice was obdurate, and she became Mrs. Elgar at a ceremony held in Brompton Oratory, London, on 8 May 1889. Elgar relied enormously on the support of his wife, and she gave it unstintingly; she was his greatest propagandist and source of encouragement. Lady Elgar could be a tough manager; she was, after all, a general's daughter. Elgar was lazy and dilatory in matters of business, and she cajoled, sometimes ordered him to attend to them. When her husband was behaving like a schoolboy and embarrassing other people, she made excuses for him; when he was bored and moody, as he often was after finishing a large composition, she would do everything to cheer him up. She died in 1920, and Elgar never recovered from the loss.

After his marriage Elgar moved to London, and there set up home in genteel Kensington. He found it impossible to earn a living, and Alice's private income could not support the both of them. They were forced to return to Worcester. During the final decade of the century Elgar moved back to London, but again was unable to obtain enough work as a teacher, so returned once more to Worcestershire, this time settling in the town of Malvern. Meanwhile his reputation was growing apace; the house of Novello was publishing the bulk of his new music, and, since there was a series of popular choral pieces, selling it too.

Elgar's life changed completely after the premiere of the *Enigma* Variations on 19 June 1899. Hans Richter, the German conducter, who had been appointed to the Hallé Orchestra of Manchester two years earlier, directed the performance, and he was to be one of Elgar's staunchest champions during the following decade. To say that Elgar became famous overnight would be an exaggeration, but he was now considered not only the country's foremost composer—no particular distinction in those rather barren years—but as worthy to take a place among Europe's most gifted men of music. Arthur Johnstone, critic of the *Manchester Guardian,* wrote after a performance of the Variations in 1900: "The audience seemed rather astonished that a work by a British composer should have other than a petrifying effect upon them."

For Elgar the public figure it was now a time of recognition and honors. For Elgar the composer, it was the decade of his greatest fertility: he finished *The Dream of Gerontius,* four of the *Pomp and Circumstance* marches, *The Apostles,* the Introduction and Allegro for string quartet and strings, *The Kingdom,* the Violin Concerto, and the two symphonies. In addition, he wrote much other vocal, instrumental, and chamber music. But Elgar became bitter; he was forty before he attained the recognition he felt he had deserved for many years. When he died in 1934, the *Musical Times* devoted the larger part of the April issue to articles about the composer and his music. The editors ended their long appreciation with this paragraph:

> He was not a happy man. His work taxed him body and soul—let the enjoyment that he has given to the world be the measure of what it cost him—and its burden was not lightened by his constant and perverse belief that the hand of the world was against him. Perhaps it was in self-confession that he wrote at the head of one of his works [the Second Symphony]: "Rarely, rarely comest thou, spirit of delight."

It was during October of 1898 that, "one evening, after a long and tiresome day's teaching, I musingly played on the piano" the theme of the *Enigma* Variations. Mrs. Elgar asked him what it was. "Nothing," he replied, "but something might be made of it." On October 24, Elgar wrote to August Jaeger, his confidant at Novello:

> I have sketched a set of Variations (orkestra) on an original theme: the variations have amused me because I've labelled 'em with the nicknames of my particular friends—*you* are Nimrod. That is to say I've written the variations each one to represent the mood of the "party" writing the var: him (or her)self and have written what I think they wd. have written—if they were asses enough to compose—it's a quaint idea and the result is amusing to those behind the scenes and won't affect the hearer who "nose nuffin". What think you?

There is no record of Jaeger's reply, but it must have been encouraging, for by 5 February the sketches were complete. Elgar spent fourteen days on the orchestration. On 19 February he finished.

Over the third bar of his autograph score Elgar inscribed the word "Enigma," and at about the time of the first performance he wrote:

> I will not explain—its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes" but is not played—so the principal theme never appears, even as in some late dramas, e.g., Maeterlinck's *L'Intruse* and *Les Sept Princesses,* the chief character is never on the stage.

The two mysteries—of the "dark saying" and the "larger theme"—have intrigued musicians, musicologists, and critics ever since. Elgar apparently took into his confidence only three people, his wife, Jaeger (Nimrod), and Mrs. Richard Powell (Dorabella), all of whom he swore to secrecy. Evidence, much of it ambiguous and contradictory, has been gleaned not only from that original statement, but also from reported conversations with Elgar, and from his correspondence. The searchers refuse to give up. What *is* the "dark saying?" Is the "larger theme" a familiar melody which "goes" with the original theme in counterpoint? Is it an overriding emotional "theme," the "loneliness of the artist," for example? But the

guessing game is ultimately not very important. As Sir Donald Tovey wrote in his entertaining essay on the Variations: ". . . I find nothing enigmatic in the composition, and until I do I shall not bother my head with an enigma which concerns no question of mine. Another part of the enigma is personal; and, as such, is the private affair of the composer and those friends of his whom it concerns."

After the first performance of the Variations, the critic of *The Times* complained that because the identity of the dedicatees was unknown, "it is evidently impossible for the uninitiated to discuss the meaning of the work." It is clear that Elgar continued to be under pressure to reveal who his friends were, and in 1913 he wrote comprehensive notes to accompany the Aeolian Company's piano rolls of the Variations. (They were later reprinted by Novello in book form, with photographs of each "friend," under the title *"My Friends Pictured Within"*). One sentence, part of the note on *Nimrod*, serves as an ideal introduction to the whole work: "The variations are not all 'portraits'; some represent only a mood, while others record an incident known only to two persons."

The theme, remarkable for its irregular phrase lengths and its falling thirds and sevenths, leads directly into:

1. *C.A.E.*—Caroline Alice Elgar, the composer's wife. "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration." The triplet call in the opening measures, scored for oboe and bassoon, portray the signal Elgar used to whistle whenever he arrived home.

2. *H.D.S.-P.*—Hew David Steuart-Powell was a pianist, a member of the trio in which Elgar played the violin and Basil Nevinson (No. 12) the cello. "His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking."

3. *R.B.T.*—Richard Baxter Townsend was a true English eccentric. A classical scholar and author, he was also at one time a cattle rancher and prospector. When Elgar knew him, he had become slightly deaf and was accustomed to ride through the streets of Oxford on his tricycle, the bell constantly ringing. Since he could not hear other people, he wanted to make sure they could hear his approach. The variation itself, according to Elgar, "has a reference to R.B.T.'s presentation of an old man in some amateur theatricals—the low voice flying off occasionally into 'soprano' timbre." Mrs. Powell recognized all the allusions: "Elgar has got him with his funny voice and manner—*and* the tricycle! It is all there and is just a huge joke to anyone who knew him well."

4. *W.M.B.*—William Meath Baker, a country squire. "In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. The variation was written after the host had, with a slip of paper in his hand, *forcibly* read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door."

5. *R.P.A.*—Richard Penrose Arnold, a son of Matthew Arnold, was "a great lover of music, which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real

feeling." R.P.A.'s seriousness, the mood underlying the rich string melody of this variation, was lightened by wit and whimsy, nicely expressed by the punctuations of the woodwind.

6. *Ysobel*—Isabel Fitton, an amateur viola player of some beauty. "It may be noticed that the opening bar, a phrase made use of throughout the variation, is an 'exercise' for crossing the strings—a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement."

7. *Troyte*—Arthur Troyte Griffith, one of Elgar's closest friends. Tovey wrote: "With his three drums, he is as impossible at afternoon tea as Bernard Shaw's Professor Higgins was in his mother's drawing room. But Pygmalion is a good fellow for all that." The variation describes not a personality but an event: "The uncouth rhythm of the drums and lower strings," explained Elgar, "was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be in vain."

8. *W.N.*—Winifred Norbury, one of the honorary secretaries of the Worcestershire Philharmonic Society. The variation was "really suggested by an eighteenth century house. The gracious personalities of the ladies (of the Norbury family) are sedately shown . . . a little suggestion of a characteristic laugh (of W.N. herself) is given."

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9. *Nimrod*—August Jaeger. ("Jaeger" is German for "hunter," Nimrod the "mighty hunter" of the Old Testament.) "The variation bearing this name is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred. It will be noticed that the opening bars suggest the slow movement of the Eighth sonata *(Pathétique).*" This Adagio, which glows with characteristic Elgarian nobility and depth of feeling, has become in England a traditional piece for commemoration of the dead. It expresses poignantly and majestically Elgar's final word on Nimrod: "His place has been occupied but never filled."

10. *Dorabella*—Dora Penny, later to become Mrs. Richard Powell, who was, after Alice, the dearest and closest of Elgar's women friends. A light Intermezzo, it parodies Dorabella's youthful stutter, and is in complete and welcome contrast to the solemnity of *Nimrod.*

11. *G.R.S.*—Dr. G.R. Sinclair, organist of Hereford Cathedral. The title is not really fair, for as Elgar wrote: "The variation has nothing to do with organs or cathedrals, or, except remotely, with G.R.S. The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the river Wye; his paddling up stream to find a landing place; and his rejoicing bark on landing. G.R.S. said, 'Set that to music.' I did; here it is." With remarkable perspicacity Sir Donald Tovey, who composed his note on the Variations without any knowledge of the characters' identity, wrote: ". . . if I were a policeman I think I should ask Mr. G.R.S. to produce his dog-license; the behavior of those basses paddling, with the theme, after a stick thrown into the pond by the violins, and the subsequent barking of the brass, can hardly be mere coincidence."

12. *B.G.N.*—Basil Nevinson, cellist of Elgar's trio. The melody for cello solo, marked *"molto espressivo,"* is the composer's "tribute to a very dear friend whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer."

13. ***—Lady Mary Lygon, a member of the Worcester Philharmonic Society and an enthusiastic promoter of musical festivals. "At the time of the composition," wrote Elgar, she was "on a sea voyage. The drums suggest the distant throb of the engines of a liner over which the clarinet quotes a phrase from Mendelssohn's *Calm Sea and Prosperous Voyage.*"

14. *E.D.U.*—Elgar himself. The letters represent a phonetic version of his nickname. A precious thought perhaps, but there is nothing precious in the music itself, which is bold, assertive, and masterly. "Written at a time when friends were dubious and generally discouraging to the composer's musical future, this variation is merely to show what E.D.U. (a paraphrase of a fond name) intended to do. References made to Variation 1 (his wife) and Variation 9 (Nimrod), two great influences on the life and art of the composer, are entirely fitting to the intention of the piece. The whole of the work is summed up in the triumphant, broad presentation of the theme in the major."
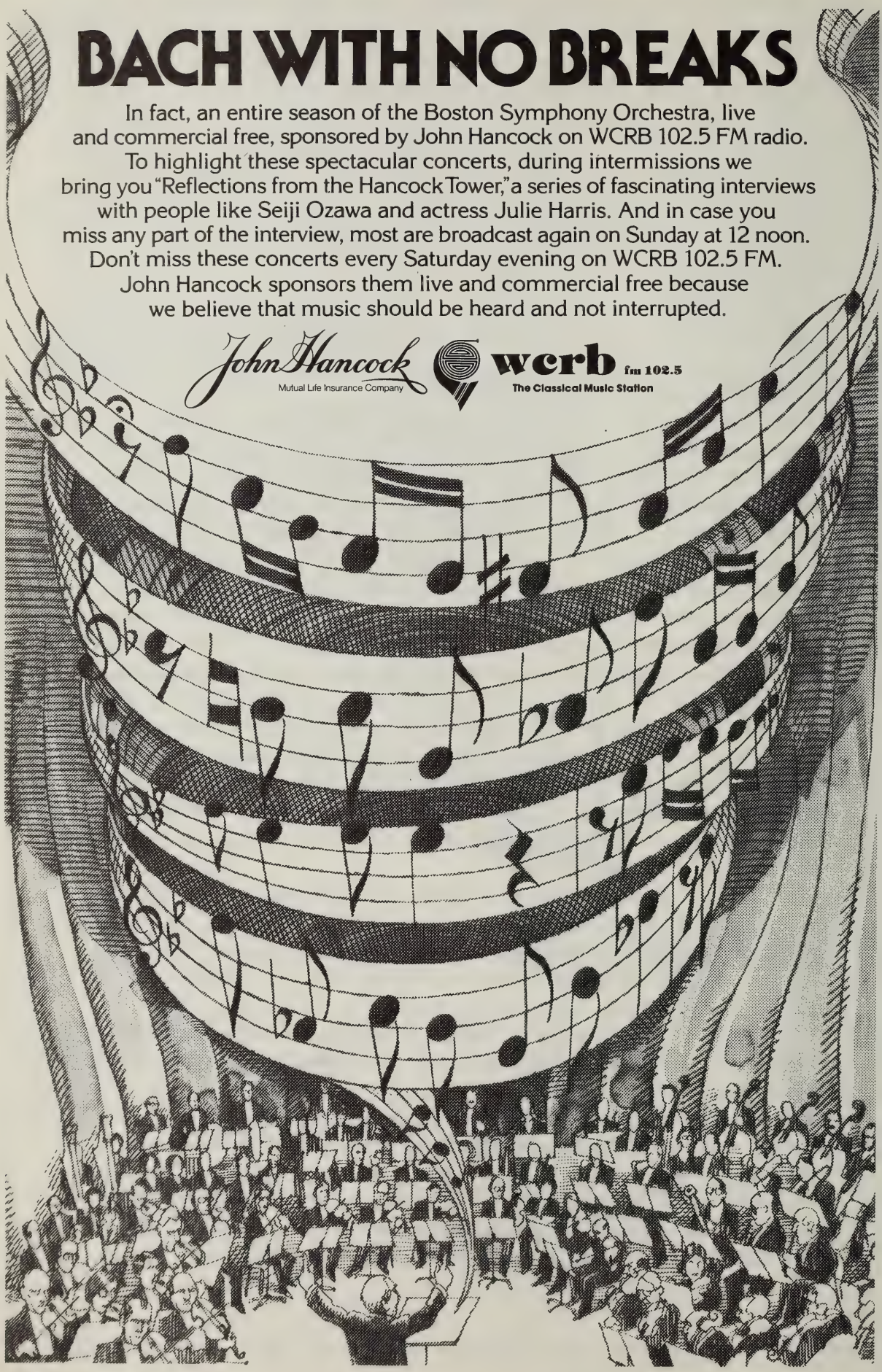
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HAYDN — Symphony No. 88 in G
Adagio—Allegro
Largo
Menuetto: Allegretto
Finale: Allegro con spirito

INTERMISSION

MAHLER — Symphony No. 4 in G
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NOTES

Joseph Haydn
Symphony No. 88 in G

Franz Joseph Haydn was born in Rohrau-on-the-Leitha, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed this symphony for the violinist Johann Peter Tost sometime in 1787, and it presumably had its first performance in Paris shortly thereafter. The Symphony No. 88 is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Like his later *London* symphonies, numbered 93-104 and composed at the height of his international reputation, Haydn's Symphony No. 88 was once among the most popular and frequently heard of the composer's works in that genre; Tovey included it in his *Essays in Musical Analysis*, and, so far as the Boston Symphony is concerned, it was rarely absent from the repertory between 1889 and the mid-1950s. But in recent years it has shown up less often, not because its endearing characteristics are any the less apparent—indeed, its grace, wit, and abundance of musical ingenuity have never failed to be appreciated—but because of the recent and justly rewarding tendency to explore the all but totally neglected symphonies from earlier in Haydn's career.

The year after finishing his six *Paris* symphonies, numbers 82-87, which he had provided upon commission for the fashionable Concerts de la Loge Olympique, Haydn wrote two more for the violinist Johann Peter Tost, who felt that some new works by the famous composer would make for a handy calling-card upon Tost's own arrival in that city. Judging from the early manuscripts and prints, whose discrepancies reflect the difficulties their editors must have had in reading Haydn's normally careful hand (the autograph is lost), the Symphony No. 88 seems to have been written in a heat of inspiration; Haydn scholar H.C. Robbins Landon even suggests that Haydn so exhausted himself with this "pinnacle of perfection" that the second symphony of the pair, No. 89, could not possibly have achieved a comparable level and represents but "a pale reflection" of its predecessor.

From beginning to end, this symphony is unmistakably Haydn. The slow introduction, for example, suggests something of that to Mozart's *Linz* Symphony, K.425, written four years earlier; but, even in its briefer span, how noticeably different the texture, the string figurations, the pacing, the sense of anticipation built into each pause. The main theme of the Allegro has an airy, outdoorsy quality: it is essentially horn music, though heard first in the strings. And the first movement as a whole is filled with the sort of musical good humor, bustling strings, solo woodwind commentary, and instant energy that Mozart, in general, reserves for the finales of his piano concertos (for Mozart, the first movement of a symphony was a much more serious affair). The Largo's deceptively simple but exceedingly elegant main theme is given first to the instrumental combination of oboe and solo cello and has a breadth which allows for different types of string embellishments as the movement proceeds. A surprise is the introduction of trumpets and drums, held silent throughout the first movement and heard here in a Haydn symphonic slow movement for the first time.

The Menuetto is a peasant dance, down to earth, but also replete with Haydnesque phrase extensions, abrupt harmonic sidesteps, and a jovially assertive return to the main tune; the Trio, with its bagpipe-like drone and touches of dissonance, takes us to another part of the Austrian countryside. The finale is extraordinarily deft and ingenious; how much invention Haydn has fit into less than four minutes of music! Try to imagine this also as something totally new, and you will have some sense of what contemporary listeners felt, since the composer had just recently developed the hybrid sonata-rondo form typified here. Haydn generates such a rush of energy that he is able to play with our expectations from the very beginning; at the final return to the rondo theme, the music itself seems as amusedly unsure as we are of just where it is, where it's going, and when it's going to get there. But it's there before we know it, and after one last pause it rushes us headlong to the boisterous final fanfare of trumpets and drums.

—Marc Mandel

Gustav Mahler
Symphony No. 4 in G

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna, 18 May 1911. Except for the finale, which dates from February 1892, he composed his Fourth Symphony between June 1899 and April 1901. He continued, however, to tinker with the orchestration on the basis of his experience conducting the work. At this performance, Mr. Previn uses the score published in 1963 by the International Gustav Mahler Society, Vienna, which incorporates the composer's final revisions made after the last performances he conducted with the New York Philharmonic in January 1911. Mahler led the first performance of the Symphony No. 4 with the Kaim Orchestra in Munich on 25 November 1901. The soprano was Margarete Michalek.

Many a love affair with Mahler has begun with the sunlit Fourth Symphony. Mahler himself thought of it as a work whose transparency, relative brevity, and non-aggressive stance might win him new friends. In the event, it enraged most of its first hearers, and in a letter of September 1903 Mahler refers to it as "this persecuted stepchild."

The very qualities Mahler had banked on were the ones that annoyed. The bells, real and imitated (in flutes), with which the music begins! That chawbacon tune in the violins! What in heaven's name was the composer of the *Resurrection* Symphony up to with this newfound naiveté? Most of the answers proposed at the time were politicized, anti-Semitic, ugly. Today, we perceive more clearly that what he was up to was writing a Mahler symphony, uncharacteristic only in its all but exclusive involvement with the sunny end of the expressive range.

"Turning cliché into event" is how Theodor W. Adorno characterized Mahler's practice. Ideas lead to many different conclusions and can be ordered in so many ways: Mahler's master here is the Haydn of the *London* symphonies and string quartets of the 1790s. The scoring, too, rests on Mahler's ability to apply an original and altogether personal fantasy to

resources not in themselves extraordinary. The Fourth Symphony requires four flutes (two doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet and another bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, ample percussion (kettledrums, bass drum, triangle, sleighbells, glockenspiel, cymbals, tam-tam), harp, and strings. (Trombones and tuba are absent.) Mahler plays with this orchestra as though with a kaleidoscope. He can write a brilliantly sonorous tutti, but he hardly ever does. What he likes better is to have the thread of discourse passed rapidly, wittily, from instrument to instrument, section to section. He thinks polyphonically, but he enjoys the combining of textures and colors as much as the combining of themes. He values transparency, and his revisions, over ten years, of the Fourth Symphony are always and consistently in the direction of achieving a more aerated sound.

He could think of the most wonderful titles for the movements of this symphony, he wrote to a friend, but he refused "to betray them to the rabble of critics and listeners" who would then subject them to "their banal misunderstandings." We do, however, have his name for the scherzo: *Freund Hein spielt auf (Death strikes up).** Alma Mahler amplified that hint by writing that here "the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter's ear while the latter sits entranced." Death's fiddle is tuned a whole tone high to make it harsher (the player is also instructed to make it sound like a country instrument and to enter "very aggressively"). Twice, Mahler tempers these grotesqueries with a gentle Trio: Willem Mengelberg, the Amsterdam conductor, took detailed notes at Mahler's 1904 rehearsals, and at this point he put into his score that "here, he leads us into a lovely landscape." (Later, at the magical turn into D major, with the great harp chord and the violin glissandi crossing in opposite directions, he writes *"noch schöner,"* "still more beautiful.")

The Adagio, which Mahler thought his finest slow movement, is a set of softly and gradually unfolding variations. It is rich in seductive melody, but the constant feature to which Mahler always returns is the tolling of the basses, piano under the pianissimo of the violas and cellos. The variations, twice interrupted by a leanly scored lament in minor, become shorter, more diverse in character, more given to abrupt changes of outlook. They are also pulled more and more in the direction of E major, a key that dramatically asserts itself at the end of the movement in a blaze of sound. Working miracles in harmony, pacing, and orchestral fabric, Mahler, pronouncing a benediction, brings us back to serene quiet on the very threshold of the original G major, but when the finale almost imperceptibly emerges, it is in E. Our entry into this region has been prepared, but it is well that the music sound new, for Mahler means us to understand that now we are in heaven.

On 6 February 1892, Mahler finished a song he called *Das himmlische Leben (Life in heaven),* one of five *Humoresques* on texts from *Des Knaben Wunderhorn*

**Freund Hein*—literally this could be rendered as Friend Harry—is a fairy-tale bogy whose name is most often a euphemism for Death.

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MAKE IT IN MASSACHUSETTS

(The Boy's Magic Horn). Des Knaben Wunderhorn is a collection of German folk poetry, compiled in nationalist and Romantic fervor just after 1800 by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two poets indulged themselves freely in paraphrases, additions, deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. However that may be, their collection, whose three volumes came out between 1805 and 1808, made a considerable impact, being widely read, discussed, criticized, and imitated. Also a number of composers went to the *Wunderhorn* for texts,* none more often or more fruitfully than Mahler, who began to write *Wunderhorn* songs immediately after completing the First Symphony in 1888 (he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Traveling Wayfarer* songs of 1884-85). The *Wunderhorn* then touches the Second, Third, and Fourth symphonies. The scherzo of No. 2 was composed together and shares material with a setting of the poem about St. Anthony of Padua's sermon to the fishes, and the next movement is the song *Urlicht (Primal light).* The Third Symphony's fifth movement is another *Wunderhorn* song, *Es sungen drei Engel (Three angels sang),* and until about a year before completing that symphony, Mahler meant to end it with *Das himmlische Leben,* the song we now known as the finale of the Fourth. That explains why the Third appears to "quote" the Fourth, twice in the minuet, and again in the *Drei Engel* song: those moments prepare an event that was not, after all, allowed to occur (or to occur only five years and one symphony later).

For that matter, Mahler had to plan parts of the Fourth Symphony from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years later. From a late letter of Mahler's to the Leipzig conductor Georg Göhler, we know how important it was to him that listeners clearly understand how the first three movements all point toward and are resolved in the finale. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The solemn and archaic chords first heard at *"Sanct Peter im Himmel sieht zu"* ("St. Peter in heaven looks on") have a double meaning for Mahler; in this symphony, they are associated with details about the domestic arrangements in this mystical, sweetly scurrile picture of heaven, but in the Third they belong with the bitter self-castigation at having transgressed the Ten Commandments and with the plea to God for forgiveness. Whether you are listening to the Fourth and remembering the Third, or the other way around, the reference is touching. It reminds us, as well, how much all Mahler's work is one work. It is a lovely detail that, just as the symphony began with bells, so it also ends with them—this time those wonderful, deep single harp-tones of which Mahler was the discoverer.

The poem is a Bavarian folk song called *Der Himmel hängt voll Geigen (Heaven is hung with violins).* Mahler drops the four lines in brackets and makes a few small alterations (we print his version). On the text:

St. Luke's symbol is a winged ox.

*The Brahms *Lullaby* must be the most famous of all *Wunderhorn* songs.

St. Martha, sister of Lazarus, is the patron saint of those engaged in service of the needy. In life, St. Luke tells us, she "was cumbered about much serving," and it seems that nothing has changed for her in heaven.

On St. Ursula and the eleven thousand virgins, I quote Donald Attwater's indispensable *Penguin Dictionary of Saints:*

> An inscription on stone found at Cologne records, not very clearly, the rebuilding by one Clematius of a memorial church on the site of the martyrdom there of a number of maidens, of whom no names or other particulars are given. This inscription was cut in the late fourth or early fifth century and it provides all that is known historically about those martyrs who became known as SS. Ursula and the eleven thousand virgins.
>
> They are not heard of again for some 400 years, when in the ninth century the ramifying legend appears as taking shape. The kernel of its developed form . . . is that Ursula, to avoid an unwanted marriage, departed with her company from the island of Britain, where her father was a king; on their way back from a visit to Rome, they were slaughtered by Huns at Cologne on account of their Christian faith. During the twelfth century this pious romance was preposterously elaborated through the mistakes of imaginative visionaries; a public burial-ground uncovered at Cologne was taken to be the grave of the martyrs, false relics came into circulation and forged epitaphs of non-existent persons were produced. The earliest reference which gives St. Ursula the first place speaks of her ten companions: how these eleven came to be multiplied by a thousand is a matter of speculation* . . . It seems that some young women were martyred at Cologne at an early date, but nothing else remotely resembling historical fact can be said about them.

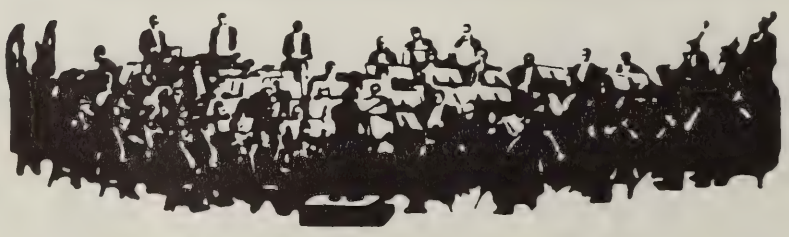
—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

*As the 18th-century philosopher Georg Lichtenberg remarked, we call a centipede a centipede because we are too lazy to count to twelve.—M.S.

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Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

John lets the lambkin out,
And Herod the Butcher lies in wait for it.
We lead a patient,
Innocent, patient,
Dear little lamb to its death.
Saint Luke slaughters the ox
Without any thought or concern.
Wine doesn't cost a penny
In the heavenly cellars.
The angels bake the bread.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
[Zur Küche] sie laufen herbei.
Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Willst Karpfen, willst Hecht, willst Forellen,
Gut Stockfisch und frische Sardellen?
Sanct Lorenz hat müssen
Sein Leben einbüssen,
Sanct Martha die Köchin muss sein.

Good greens of every sort
Grown in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want.
Whole dishfuls are set for us!
Good apples, good pears, and good grapes,
And gardeners who allow everything!
If you want roebuck or hare,
On the public streets
They come running [right into the kitchen].
Should a fast-day come along,
All the fishes at once come swimming
with joy.
There goes Saint Peter running
With his net and his bait
To the heavenly pond.
Do you want carp, do you want pike, or trout,
Good dried cod or fresh anchovies?
Saint Lawrence had to
Forfeit his life.
Saint Martha shall be the cook.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

There is just no music on earth
That can compare to ours.
Even the eleven thousand virgins
Venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that all for very joy awake.

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BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

INTERMISSION

STRAVINSKY — *Le Sacre du printemps*
(The Rite of Spring)

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

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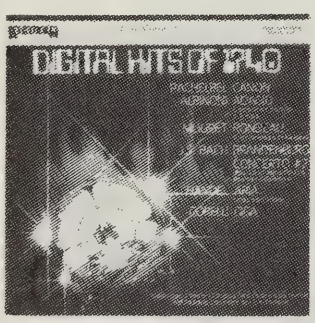
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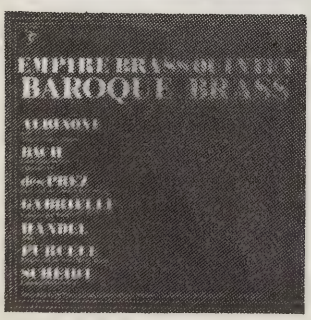
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NOTES

Ludwig van Beethoven
Symphony No. 6 in F Major, Opus 68, *Pastoral*

Ludwig van Beethoven was born in Bonn, Germany, probably on 16 December 1770 (his baptismal certificate is dated the 17th) and died in Vienna, Austria, on 26 March 1827. Beethoven composed this symphony mainly during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803). The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—including the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on 22 December 1808 at the Theater-an-der-Wien in Vienna. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.

The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today), and during his summers spent outside of town he would be out-of-doors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently finished by the summer of 1808, since on 14 September he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view than the headings of the individual movements is the overall heading that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.

Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—the *Pastoral* Symphony, given first on the program, was identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather, fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and the Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the Razumovsky string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.

Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced with slow swings from tonic to dominant and back or lengthy phrases reiterating a single

chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral color and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of fields, woods, and streams can be distasteful, then will the Pastoral Symphony weary its hearers."

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and the woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying; Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic writing did he link the movements of a symphony so that they would be performed without a break. It is significant that it happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense; there is no question about the tense musical link between movements in the Fifth Symphony, just as there should not be about the *Pastoral* if Beethoven's program were suddenly to disappear. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the allegro whether or not one thinks of it as "grateful feelings after the storm."

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional

appearance of a bassoon accompaniment consisting of three notes; this is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling. The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke with the greatest admiration of Beethoven's orchestration here and helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm. As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches,* a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in the world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—Steven Ledbetter

Igor Stravinsky

Le Sacre du printemps (The Rite of Spring)

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. Le Sacre du printemps *was formally commissioned by Serge Diaghilev on 8 August 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912 and completed the sketch score on 17 November "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on 29 May 1913. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird.* Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea

that turned into *Petrushka,* which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:
>
> FIRST PART: THE KISS OF THE EARTH
>
> The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the Wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth.* The people dance passionately on the earth, sanctifying it and becoming one with it.
>
> SECOND PART: THE GREAT SACRIFICE
>
> At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by 7 January 1912 he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of 7 March to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre,* to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

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Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka,* but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage:

> I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and . . . happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre,* however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Ballet attempted another staging of *Le Sacre,* this time with

choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps.* Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed a metrical approach, with a steady, regular grouping of beats into a pattern that gave a predictable stress every two, three, or four beats. But

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gave a predicable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folksong or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrificial dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre.*

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity are still

TANGLEWOOD 1980

Sunday, 20 July at 2:30

There is a printing error on page 66 in the program note for Stravinsky's *Le Sacre du printemps.* The first two complete paragraphs on that page should read as follows:

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps.* Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gave a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folksong or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrificial dance.

mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

> I was guided by no system whatever in *Le Sacre du printemps.* When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* their music seems than *Le Sacre;* and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps.* I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.
>
> —S.L.



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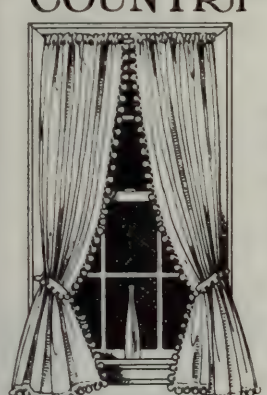
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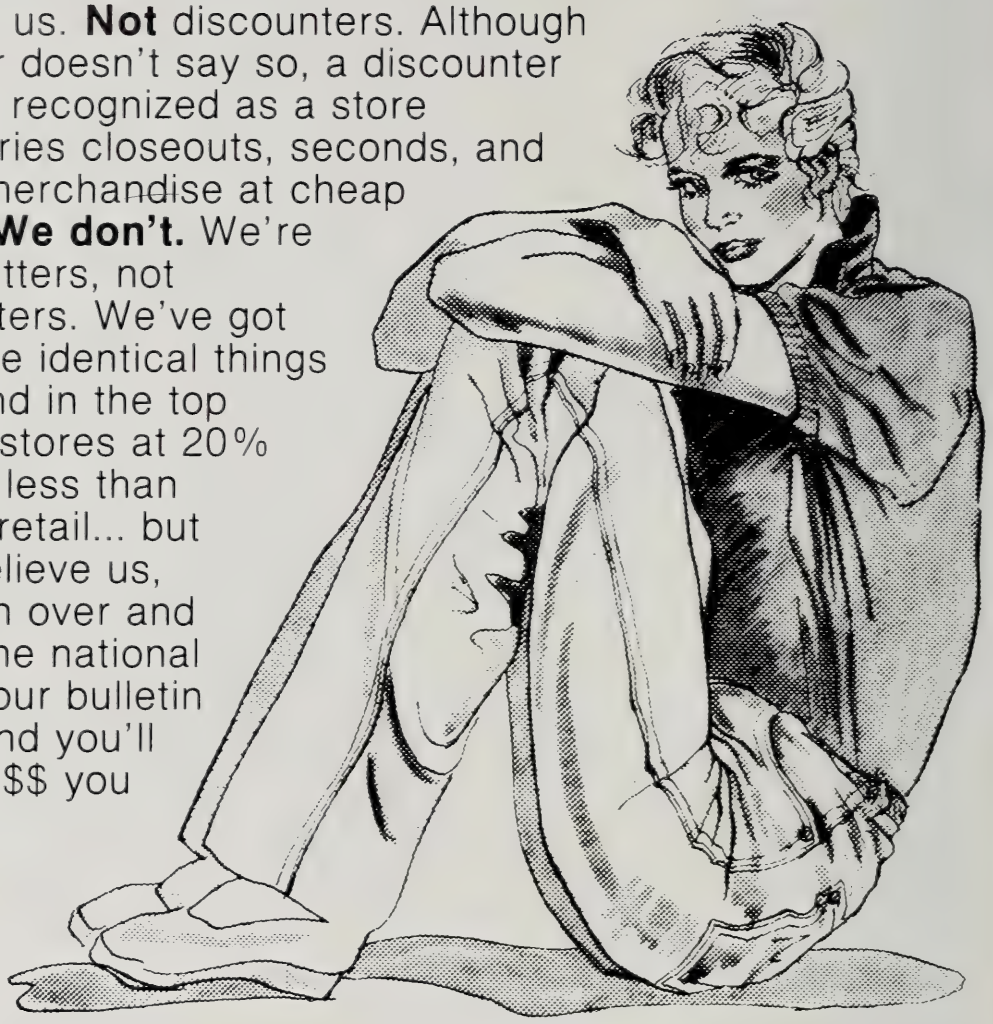


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Joseph Silverstein

The 1979-80 season marks Joseph Silverstein's twenty-fifth anniversary with the Boston Symphony. He joined the orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, and he has just recently returned with the Chamber Players from a three-week, fourteen-concert European tour. He has participated with the Chamber Players in recordings for RCA and

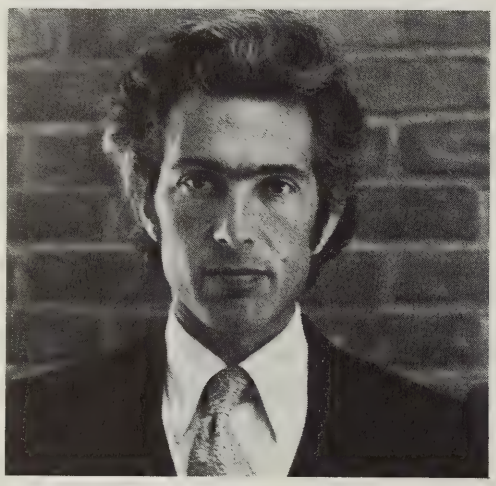
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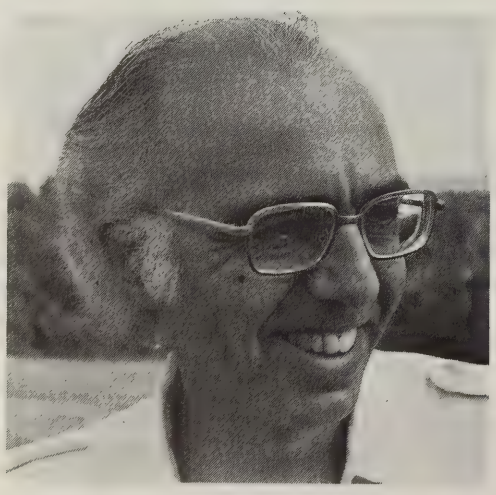
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Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan has recently been released by Sound Environment Recording Corporation. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he has been Interim Music Director of the Toledo Symphony.



Arnold Steinhardt

Born in Los Angeles in 1937, violinist Arnold Steinhardt first studied with Peter Meremblum and Toscha Seidel, making his debut with the Los Angeles Philharmonic when he was fourteen. He later studied with Ivan Galamian at the Curtis Institute of Music in Philadelphia and, after that, with Joseph Szigeti. Mr. Steinhardt was assistant concertmaster with the Cleveland Orchestra under the late George Szell from 1959 to 1964, the year he became first violinist with the world-renowned Guarneri String Quartet. Mr. Steinhardt appears regularly in recital and as soloist with orchestra.



Yehudi Wyner

Composer, conductor, pianist, and harpsichordist Yehudi Wyner teaches composition and coaches vocal and chamber music at the Berkshire Music Center. Until 1978 he taught composition and chamber music at Yale University, where from 1969 to 1973 he was chairman of the composition faculty, and he is now Dean of Music at the State University of New York at Purchase. Mr. Wyner performed, toured, and recorded for many years as a keyboard artist with the Bach Aria Group, and from 1968 until 1978 he was music director of the New Haven Opera Theater. His *Intermedio,* a lyric ballet for soprano and strings, was performed at Tanglewood's 1977 Festival of Contemporary Music, and

its recording on CRI was a Grammy nominee. Mr. Wyner has received numerous fellowships, as well as commissions from the Fromm, Ford, and Koussevitzky foundations, the University of Michigan, Yale University, and the National Endowment for the Arts. He appears frequently in performance with his wife, soprano Susan Davenny Wyner, with whom he has just recently returned from appearances at the Madeira International Bach Festival.



Kathleen Battle

Soprano Kathleen Battle has recently emerged as a major international singer. During the 1977-78 season she made her San Francisco Opera debut as Oscar in *Un ballo in maschera,* her Metropolitan Opera debut as the Shepherd in *Tannhäuser,* her Houston Grand Opera debut as Nanetta in *Falstaff,* and her debut appearances as soloist with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, and the Vancouver Symphony. She is now a regular guest with these and other orchestras, returns to major opera houses also including those of the Netherlands and Glyndebourne, and is a regular participant at summer festivals like Ravinia, Ambler, Saratoga, Grant Park, and the Cincinnati May Festival. Her recital appearances have included Cincinnati, Chicago, and the Frick Collection in New York, and she is a favorite vocal soloist of the Chamber Music Society of Lincoln Center. Some of her early successes included Susanna in *Le nozze di Figaro* with the

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Born in Portsmouth, Ohio, Ms. Battle received her bachelor's and master's degrees from the College-Conservatory of Music, University of Cincinnati, where she was a student of Franklin Bens. She made her professional debut at the invitation of Thomas Schippers, appearing in the Brahms *German Requiem* at the Festival of Two Worlds in Spoleto, and her many awards include those of the Martha Baird Rockefeller Fund, the Sullivan Foundation, and the WGN-Illinois Opera Guild Audition of the Air. Ms. Battle made her BSO debut in Verdi's *Four Sacred Pieces* and the Mozart C minor Mass under the direction of James Levine in March of 1978.



Dennis Helmrich

Born in New Jersey, Dennis Helmrich was educated at Yale University, and his teachers have included Eugene Helmer, Donald Currier, and Béla Böszörményi-Nagy. Long active as an accompanist, he has appeared in recital with such leading singers as baritone Richard Stilwell and soprano Ruth Welting, as well as in sonata and chamber music performances with a variety of distinguished partners. For the past four seasons he has directed the programs of *Hear America First*, a Manhattan concert series specializing in contemporary American music, and this emphasis is apparent also in his recitals and concerts. His recordings of chamber music and songs are available on several labels, and with soprano Neva Pilgrim he has just recorded an album of contemporary American songs for release later this year on Grenadilla. Mr. Helmrich has been a faculty member at Antioch College and at the Albany and Purchase campuses of the State University of New York. This summer is his tenth as head vocal music coach of the Berkshire Music Center.



André Previn

André Previn, music director of the Pittsburgh Symphony, was born in Berlin, studied piano at the Berlin Conservatory, moved with his family to California in 1939, and at age sixteen joined the music department of MGM, where he won four Academy Awards. In California he studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-

Tedesco. Since 1960 he has been a guest conductor of the world's major symphony orchestras, including those of Amsterdam, Berlin, Chicago, Cleveland, Vienna, Los Angeles, New York, Paris, and Philadelphia. He was music director of the Houston Symphony from 1967 to 1969 and in 1968 was appointed principal guest conductor of the London Symphony Orchestra, holding that position for ten years and touring with that orchestra to America, Russia, Europe, and the Far East. In September 1971 he made his Edinburgh Festival debut; he was artistic director for the South Bank Summer Music Festival from 1973-74; and he has recorded extensively for RCA and EMI with the London Symphony, the Chicago Symphony, and the Pittsburgh Symphony, of which he became music director in August 1976 and which he led on a nine-city European tour in June 1978.

In addition to his activities as a conductor, Mr. Previn is also a composer and pianist. His more recent works include a cello concerto, a guitar concerto, two quintets for wind and brass, and a suite of piano preludes commissioned and performed by Vladimir Ashkenazy. As a pianist he is active in chamber music and occasionally plays concertos while conducting from the keyboard. Mr. Previn has a long-term contract with BBC Television, and in America he is host for the television series "Previn and the Pittsburgh." He previously conducted the Boston Symphony in two concerts at Tanglewood in August 1977.

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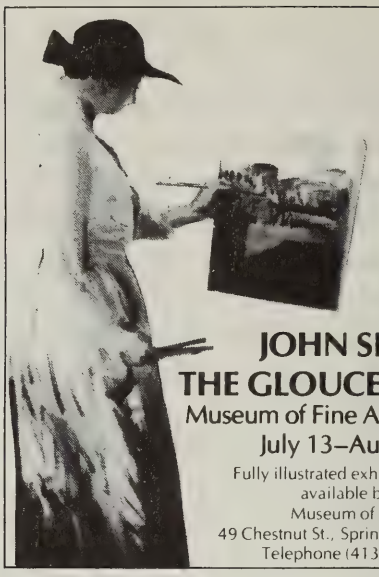


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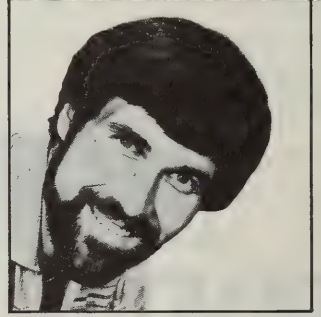
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Horacio Gutiérrez

Born in Havana, Cuba, Horacio Gutiérrez appeared as guest soloist with the Havana Symphony at eleven, moved to Los Angeles with his family in 1962, and became an American citizen in 1967, the year he took first prize in the San Francisco Symphony auditions. He won a silver medal at the 1970 Tchaikovsky Competition in Moscow and was the only contestant to give special recitals in Moscow and Leningrad immediately following the competition. Since then, he has appeared as recitalist and as soloist with orchestra in Europe, South America, Israel, the U.S.S.R., and the United States, and he has been championed by conductors including Lorin Maazel, Zubin Mehta, and André Previn.

A graduate of the Juilliard School, Mr. Gutiérrez first appeared with the Boston Symphony Orchestra in November 1971, having performed at Tanglewood with Arthur Fiedler and the Boston Pops two years earlier; for his most recent BSO appearance he performed the Tchaikovsky Piano Concerto during the orchestra's November 1978 Tchaikovsky Festival. In addition to other orchestral performances, the present season has included Mr. Gutiérrez's fifth Carnegie Hall recital in New York, and this summer brings his Salzburg Festival debut with Lorin Maazel. He has recorded the first piano concertos of Tchaikovsky and Liszt with André Previn and the London Symphony, the Schumann and Grieg concertos with Klaus Tennstedt and the London Philharmonic, and an all-Liszt solo album including the B minor Sonata.

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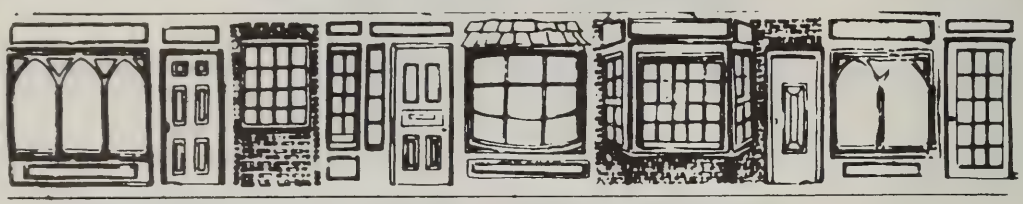
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COMING CONCERTS

Thursday, 24 July at 8:30

Dress rehearsal for *Tosca*
performance of 26 July

Friday, 25 July at 7
(Weekend Prelude)

JOSEPH SILVERSTEIN, violin
BURTON FINE, viola
JULES ESKIN, cello
RALPH GOMBERG, oboe
ANDRÉ PREVIN, piano

MOZART
Oboe Quartet in F, K.370
Piano Quartet in G minor, K.478

Friday, 25 July at 9

Members of the BOSTON SYMPHONY ORCHESTRA under the direction of JOSEPH SILVERSTEIN

VIVALDI
Concerto for two horns
Concerto for viola d'amore
Concerto for four violins
MOZART
Divertimento in B flat, K.287

Saturday, 26 July at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
SHIRLEY VERRETT, soprano
VERIANO LUCHETTI, tenor
SHERRILL MILNES, baritone
ITALO TAJO, bass
DOUGLAS LAWRENCE, bass
KIM SCOWN, tenor
KEITH KIBLER, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOSTON BOY CHOIR, THEODORE MARIER, director

PUCCINI
Tosca

Sunday, 27 July at 2:30

BOSTON SYMPHONY ORCHESTRA
KLAUS TENNSTEDT, conductor
JULES ESKIN, cello

HAYDN
Symphony No. 64, *Tempora mutantur*
Cello Concerto in C
Symphony No. 100, *Military*

Thursday, 31 July at 8:30

GILBERT KALISH and MALCOLM FRAGER, duo-pianists
EVERETT FIRTH and ARTHUR PRESS, percussion

Four-hand piano music of Debussy, Schumann, and Brahms; Bartók Sonata for two pianos and percussion

Friday, 1 August at 7
(Weekend Prelude)

CHARLES KAVALOVSKI, horn
HAROLD WRIGHT, clarinet
LOUIS BATLLE, piano

BEETHOVEN
Horn Sonata in E flat
BRAHMS
Clarinet Sonata in E flat

Friday, 1 August at 9

BOSTON SYMPHONY ORCHESTRA
KLAUS TENNSTEDT, conductor
MALCOLM FRAGER, piano

BEETHOVEN
Piano Concerto No. 1
BRAHMS
Symphony No. 4

Saturday, 2 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
Women of the TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY
Nocturnes
SCHUBERT
Symphony in C, *The Great*

Sunday, 3 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
KATHLEEN BATTLE, soprano
KATHERINE CIESINSKI, mezzo-soprano
KENNETH RIEGEL, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHUBERT
Symphony No. 3
MOZART
Requiem

Thursday, 7 August at 8:30

MAUREEN FORRESTER, contralto
JOHN SHIRLEY-QUIRK, bass-baritone
JOHN NEWMARK, piano

Music of Purcell, Wolf, Brahms, Fauré, Ravel, and Dvořák

Friday, 8 August at 7
(Weekend Prelude)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Music of Gabrieli, Praetorius, and Ives

Friday, 8 August at 9

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BERLIOZ
Tristia
Sara la baigneuse
"Royal Hunt and Storm"
from *Les Troyens*
Symphonie fantastique

Saturday, 9 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
MAUREEN FORRESTER, contralto
JOHN SHIRLEY-QUIRK, bass-baritone

MOZART
Symphony No. 36, *Linz*
MAHLER
Des Knaben Wunderhorn

Sunday, 10 August at 2

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
JOHN BROWNING, piano

HAYDN
Symphony No. 104, *London*
RAVEL
Piano Concerto for left hand
SCHUMANN
Symphony No. 2

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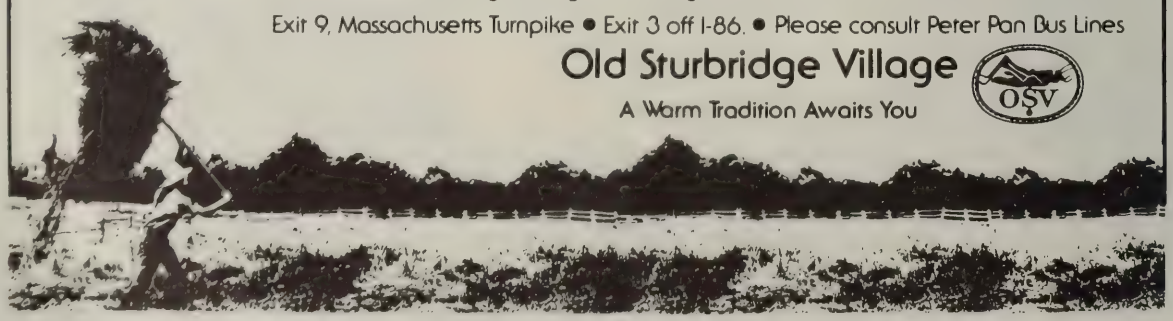
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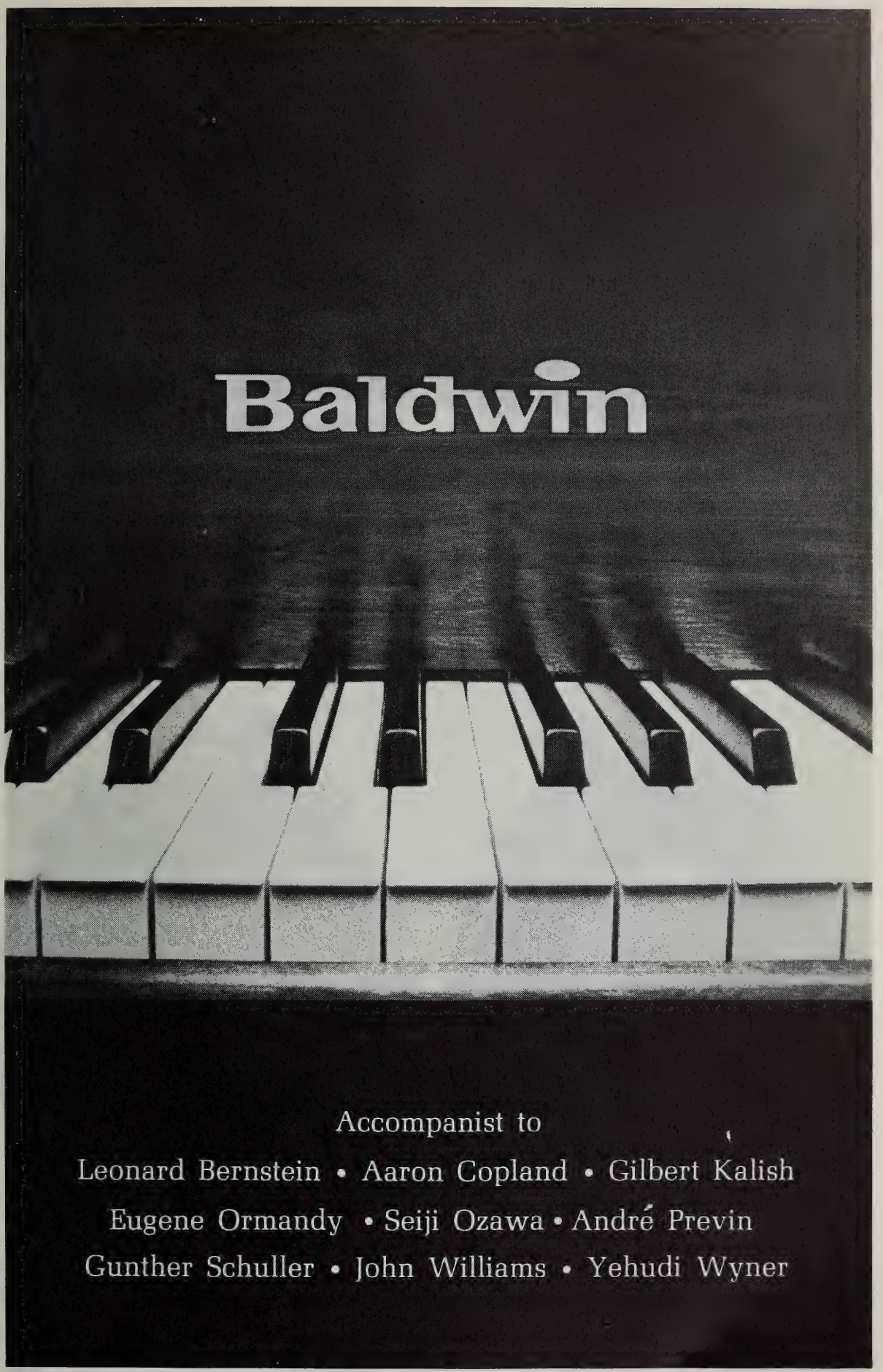
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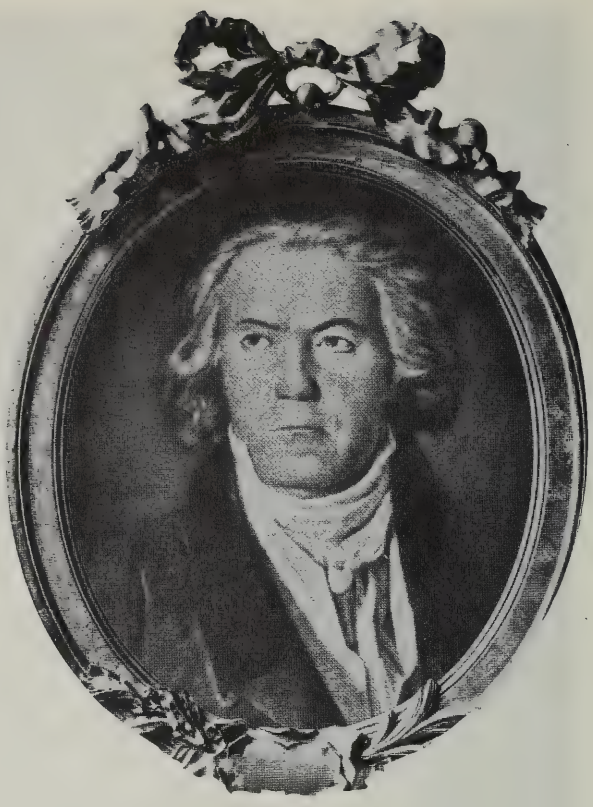
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For more information, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Telephone: (617) 236-1823 or at Tanglewood, (413) 637-1600.

BSO 100

TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll,* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

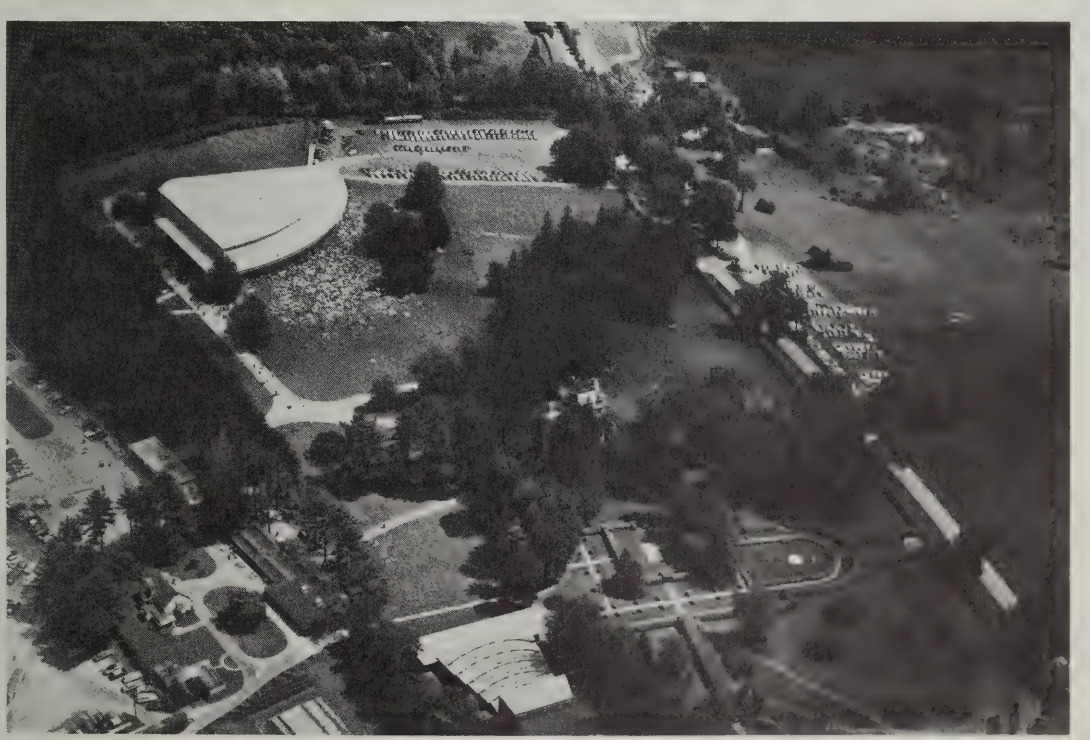
Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

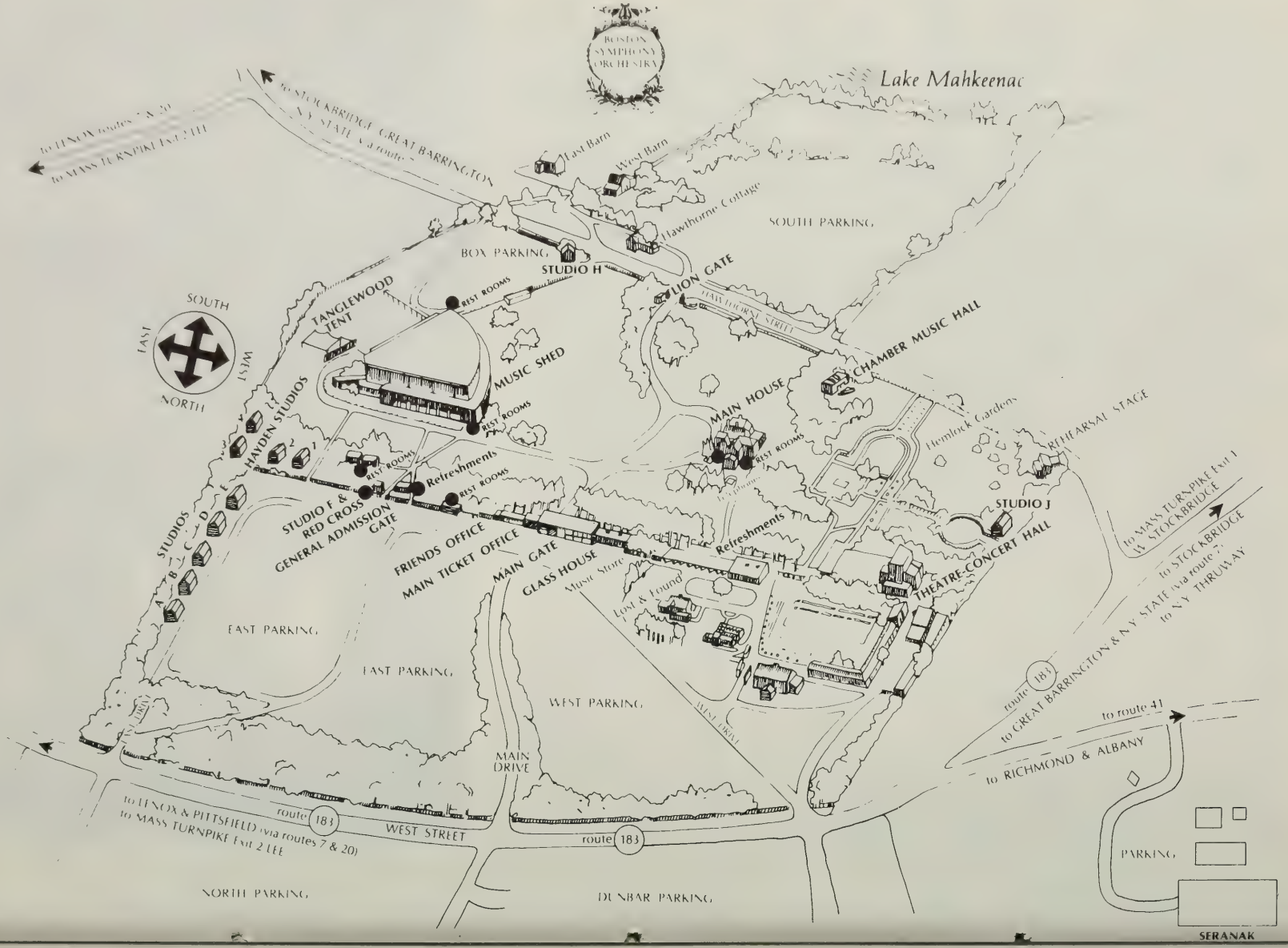
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, now celebrating its fortieth anniversary, and which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

BSO

"Tosca" at Tanglewood

This week's concert-opera performance of *Tosca* at Tanglewood represents something of a return to a once prominent Tanglewood tradition. An opera program directed by Boris Goldovsky and later including Sarah Caldwell on the faculty was an important part of the Berkshire Music Center's educational offerings from the time the BMC was first established by Serge Koussevitzky in 1940 and continuing up until 1962. Benjamin Britten's *Peter Grimes* and Mozart's *Idomeneo* had their first American performances at Tanglewood; former BMC vocal students who have gone on to internationally acclaimed careers include, among others, Phyllis Curtin, now artist-in-residence and principal faculty member of the BMC's vocal program, and two of this week's *Tosca* principals, Shirley Verrett and Sherrill Milnes. The original BMC opera program came to a halt during Erich Leinsdorf's years as the BSO's music director, but Leinsdorf, himself a world-renowned opera conductor and a mainstay at the Metropolitan Opera since his debut there in 1938, gave a series of memorable operatic performances in concert form with the BSO at Tanglewood, including Wagner's *Lohengrin*, Beethoven's *Leonore* (the original version of *Fidelio*), and Verdi's *Otello*, with Sherrill Milnes as the Iago on that occasion. Leinsdorf also led semi-staged BMC performances of Ravel's *L'Enfant et les sortilèges* in the Theatre and Berg's *Wozzeck* in the Shed.

In the meantime, necessary reparations to the Theatre-Concert Hall proved too costly to maintain the technical facilities which had once made fully-staged productions possible. However, a BMC Music Theatre Project presented performances in the West Barn of chamber operas by, among others, Mozart, Ligeti, Offenbach, Weill, Maderna, Birtwistle, and Satie, as well as Robert Selig's *Chocorua*, commissioned by the Fromm Foundation, and a full production was given to Stanley Silverman's Fromm-commissioned *Elephant Steps*, conducted by then-student Michael Tilson Thomas. More recently, opera at Tanglewood has been sporadic, but during the seventies there were complete BSO concert performances led by Seiji Ozawa of Mozart's *Così fan tutte* and *Schauspieldirektor* and Tchaikovsky's *Eugene Onegin*, and in 1978 the Festival of Contemporary Music offered a production of Carson Kievman's *Wake Up, I Want to Go to Bed*, staged soon afterwards at the Public Theater in New York by Joseph Papp.

But this year's *Tosca* is something different. As collaborators in this endeavor, the Boston Symphony Orchestra has brought in two staff

members from the Metropolitan Opera, stage director David Kneuss and set and lighting designer John Michael Deegan. They and BSO Music Director Seiji Ozawa have been working closely together since the project was conceived, and certain key decisions were reached early on in the planning process. There will be a stage set, flexible enough to suggest the settings for the three acts; the characters' entrances, exits, and placement on stage will clarify the story line and their relationships to one another. Lighting effects will be important. But a major decision was that there be no props, and only the suggestion of costumes, just enough to reflect the characters' status and personalities. As Kneuss and Deegan see it, "*Tosca* is basically a realistic opera in terms of staging, and it's important that the audience be able to tell what's going on. The presence of a set will help make the story clear, but the use of props and real costumes would have brought us too close to what an audience expects in an actual opera house. The scale of the Tanglewood Shed had to be taken into account, so the decision was made to abstract the action, bring things down to the idea of the piece, clarify the psychological conflicts by means of bold character strokes. We're asking the audience to go along with the conventions we're setting up."

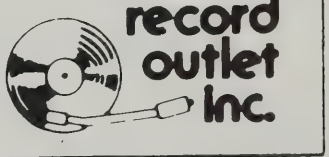
Overseeing the musical end of things is Music Director Ozawa, who conducted performances of *Tosca* at La Scala in Milan this past season, but who emphasizes that the Tanglewood conception must be "totally different." He, too, stresses that "we're asking the audience to use their imagination." He is excited about reviving opera at Tanglewood, especially the idea of an operatic performance with an orchestra of BSO caliber. "We have everything here—orchestra, musicians, singers—but we can't do a real operatic production, and the music alone can be very successful if we choose the right opera. And with the orchestra onstage, instead of in a pit, the contact between the audience and the music will be very close."

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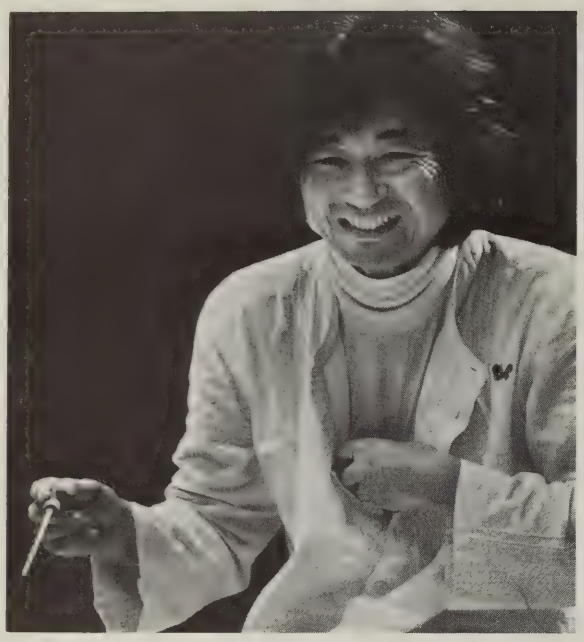
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Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

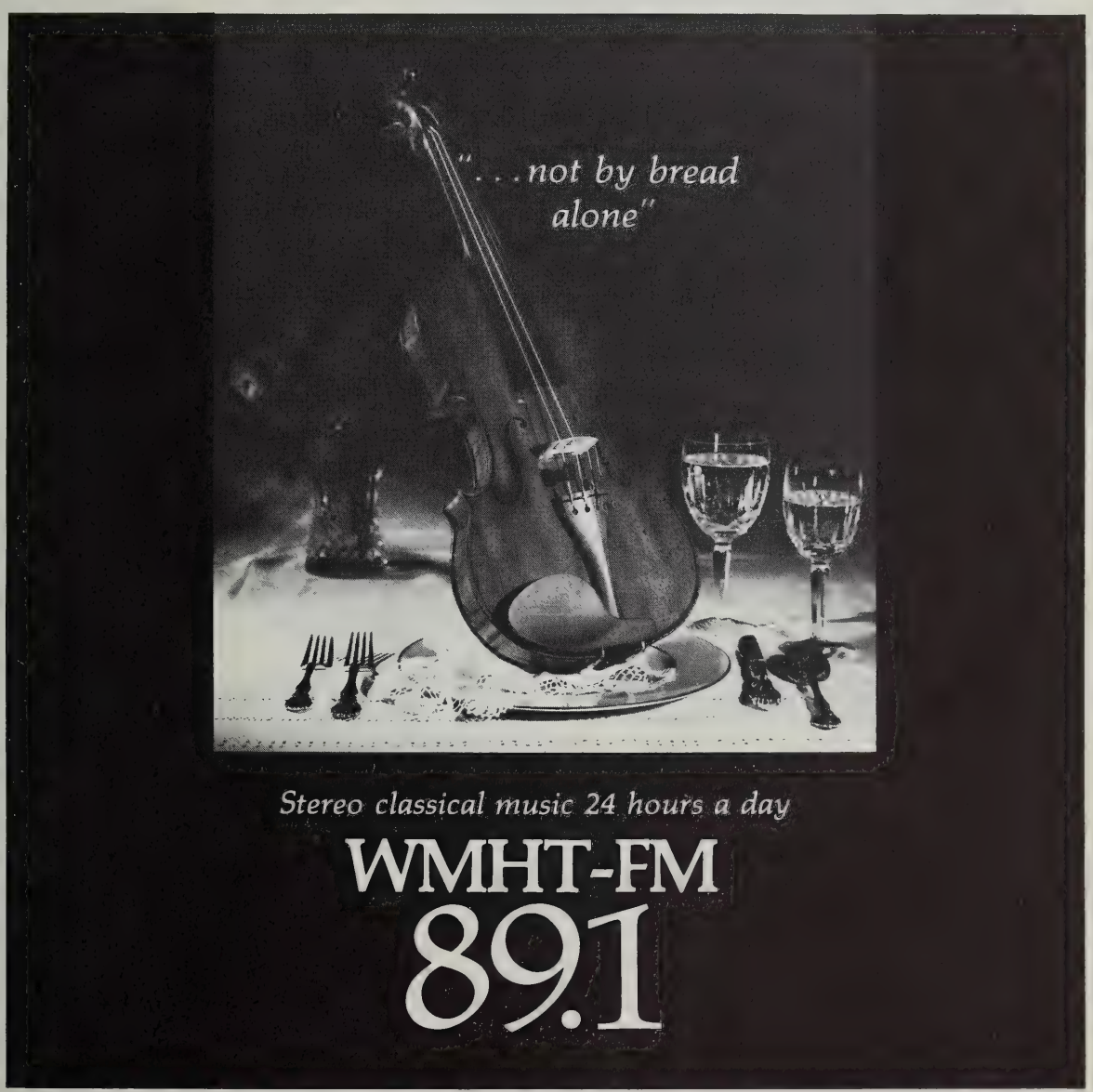
While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake,* violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder,* taped live in Symphony Hall last year.



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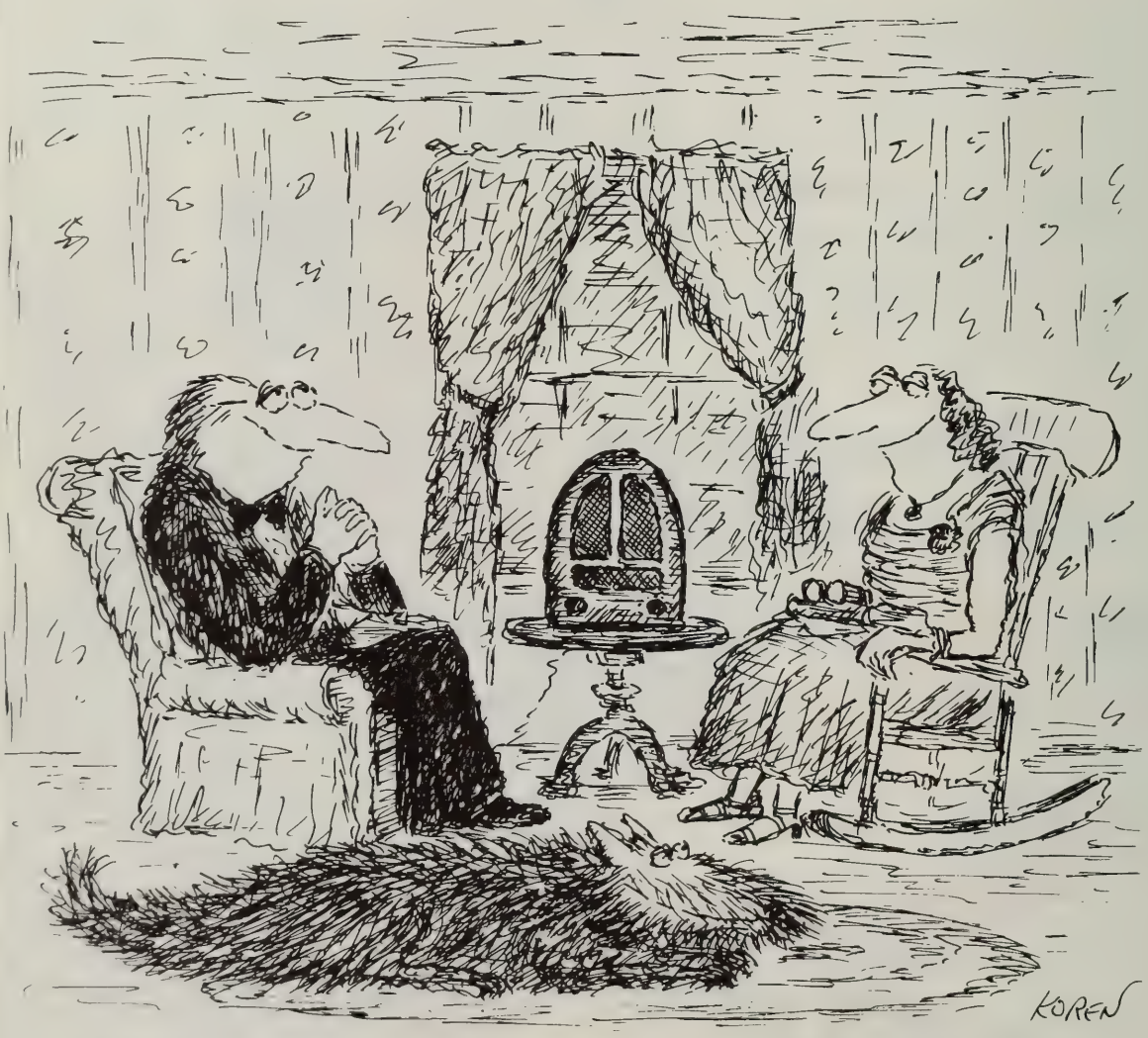
JOSEPH SILVERSTEIN, violin
BURTON FINE, viola
JULES ESKIN, cello
RALPH GOMBERG, oboe
ANDRÉ PREVIN, piano

MOZART — Quartet in F for oboe and strings, K.370 (K.368b)
Allegro
Adagio
Rondo: Allegro
Mssrs. GOMBERG, SILVERSTEIN, FINE, and ESKIN

MOZART — Quartet in G minor for piano and strings, K.478
Allegro
Andante
Rondo: Allegro
Mssrs. SILVERSTEIN, FINE, ESKIN, and PREVIN

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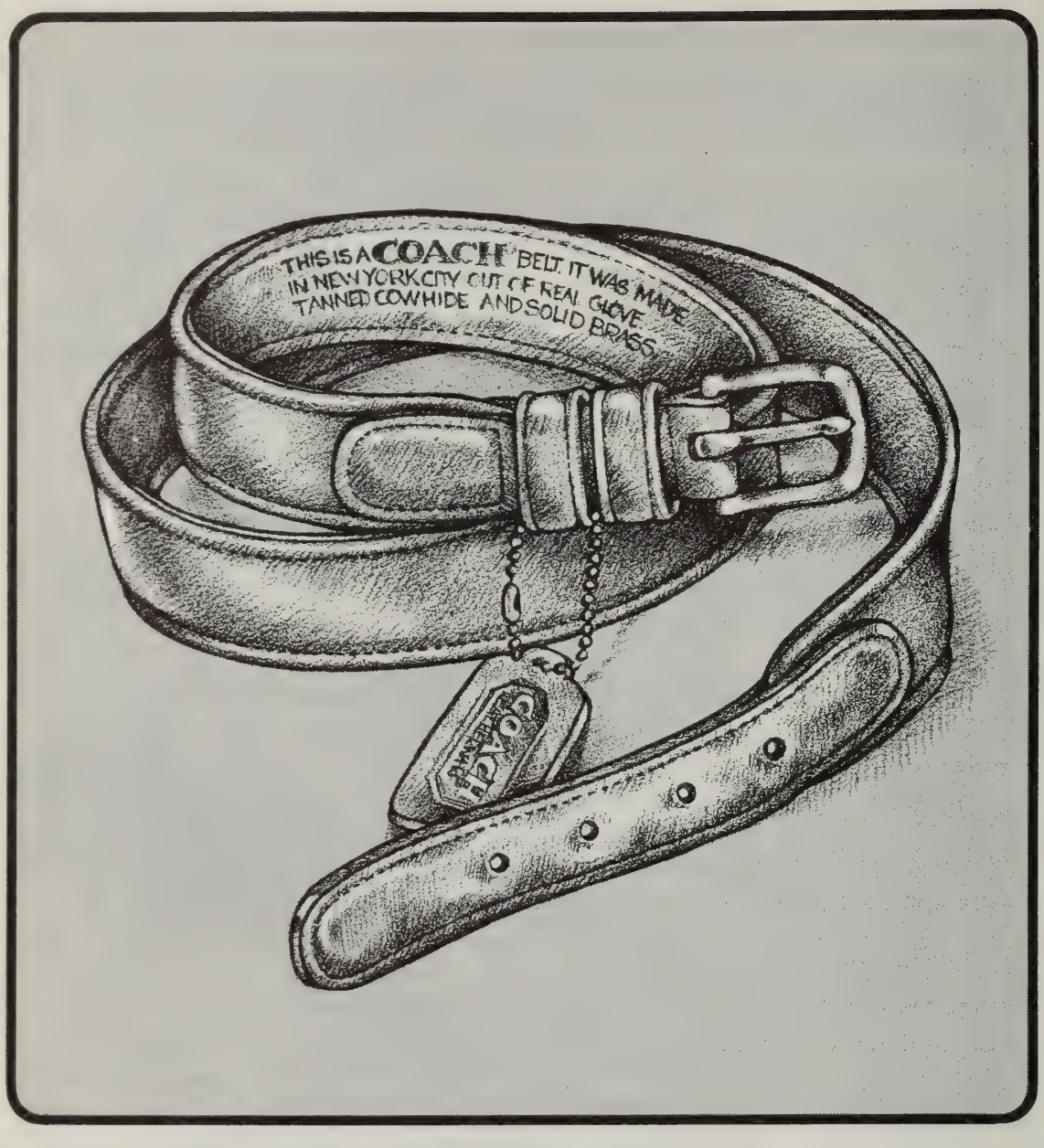
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NOTES

Most of Mozart's chamber music for wind instruments was composed for particular players; the Oboe Quartet is no exception. Mozart was in Munich in 1781 for the premiere there of his opera *Idomeneo.* The solo oboe part was entrusted to Friedrich Ramm, a distinguished virtuoso in the service of the court of Mannheim. A musical dictionary of the day said of Ramm, "no one has yet been able to approach him in beauty, roundness, softness, and trueness of tone on the oboe, combined with the trumpet-like depth of his forte. He plays, for the rest, with a delicacy, a lightness, and a power of expression that enchant the listener." Mozart, obviously enchanted by Ramm's ability, tailored the quartet specifically for him, with an elaborate and demanding part, requiring from the performer lyric grace, agility, and stamina. The oboist leads the proceedings throughout, except when the violinist takes over for a phrase or so to give the wind player time for a good long breath. The oboe sings an aria in the Adagio, sustained lyric phrases with rich ornamental decoration and wide-ranging leaps. The lively rondo of the closing movement has an especially delightful passage in the episode following the second statement of the rondo theme, where Mozart has the oboist play in 4/4 against the prevailing 6/8 rhythm of the remaining instruments.

The key of G minor seemed to have a special resonance for Mozart. When he chose to use it, the music that resulted was always of a special impassioned character, whether it was in the early symphony, K.183, the string quintet K.516, the later and incomparably greater Symphony No. 40, K.550, or Pamina's aria, *"Ach ich fühl's,"* from *The Magic Flute.* And, of course, the Piano Quartet, K.478. With this piece Mozart virtually created the genre of piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's the piano inevitably tends to overbalance the strings). The quartet was apparently composed on commission from the publisher Franz Anton Hoffmeister, who requested three pieces in this medium. The first to be composed was the present G minor quartet (it was completed on 16 October 1785); the public didn't buy it, finding it much too difficult to play, and Hoffmeister decided to cancel the commission rather than to waste money publishing more works that were beyond the abilities of the average chamber performer. (Mozart did, in the end, write one more piano quartet about nine months later, but it was published by Artaria rather than Hoffmeister.)

The first movement, an imperious allegro in G minor, features a powerful opening in octaves that plays a strong motivic role throughout the movement. Adroitly placed sforzandos stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in the closely related key of B flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the final movement turns to the conventional "happy ending" of the major key after such expressive weight in the first two movements. But though it is undeniably lighter in mood than what



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preceded it, the frequent passing chromatic notes, entering already in the first measure, show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet and its later companion piece (K.493), Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

—Steven Ledbetter



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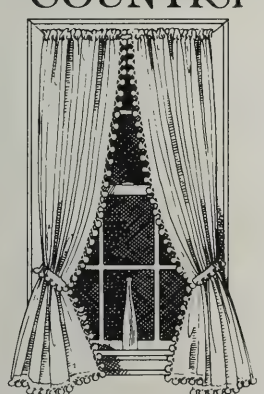
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VIVALDI — Concerto in F for two horns, strings, and continuo (P.321)
Allegro
Larghetto
Allegro

CHARLES KAVALOVSKI
DANIEL KATZEN

VIVALDI — Concerto in D for viola d'amore, strings, and continuo (P.166)
[Allegro]
Largo
Allegro

BURTON FINE



VIVALDI — Concerto in B minor for four violins, strings, and continuo, Opus 3, No. 10 (P.148)

Allegro
Largo — Larghetto — Adagio — Largo
Allegro

JOSEPH SILVERSTEIN, MAX HOBART, BO YOUP HWANG, and MAX WINDER

INTERMISSION

MOZART — Divertimento No. 15 in B flat, K.287 (K.271b)

Allegro
Theme and Variations: Andante grazioso
Menuetto
Adagio
Menuetto
Andante — Allegro molto — Andante — Allegro molto

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Antonio Vivaldi
Concerto in F for two horns, strings, and continuo (P.321)
Concerto in D for viola d'amore, strings, and continuo (P.166)
Concerto in B minor for four violins, strings, and continuo, Opus 3, No. 10 (P.148)

Antonio Vivaldi was born in Venice on 4 March 1678 and died in Vienna in July (buried 28 July) 1741.

When a composer writes over 400 works in a single instrumental genre, musical scholars are kept hopping trying to straighten out which is which. This is especially true in the case of Vivaldi, who composed 220 violin concertos alone, of which 95 are in C major or A minor (both keys that have neither sharps nor flats in the key signature). The only way we can have any idea what we are talking about is to provide a catalogue and a set of numbers to identify them unambiguously. But so far no catalogue has lasted for long, either because new works are discovered which require the reinterpretation of old information or for some other reason. Following some unsuccessful or utterly outdated attempts, Antonio Fanna produced a catalogue (with "F. numbers") for the publication of Vivaldi's works. Later the French scholar Marc Pincherle, as a supplement to his book on Vivaldi, put together a fuller and more accurate listing with a different organization ("P. numbers," used here). Pincherle's catalogue has been the standard reference for some years, although it bids fair to be replaced by a new one by Peter Ryom ("R. numbers"). There is even a thriving cottage industry in aids to "translate" from one numbering system to another in an effort to sort out all the confusion.

All this is by way of preface to indicate that it is not the easiest thing in the world to know exactly which Vivaldi concerto we are talking about. The cynic, of course, would say, "What difference does it make? They all sound alike anyway." Now, while it is clear that Vivaldi developed certain standardized ways of handling the musical layout (which he used a lot simply because it worked), there are many fascinating variations of detail and many experimental arrangements too. And while, like any composer in that prolific era, he sometimes cranked out a piece at high speed on demand by essentially rewriting an earlier piece, there is plenty of evidence that when he had the time he took pains to consider carefully the effect of the music. That effect was so overwhelming that it swept over much of Europe, and composers from the tip of the Italian boot up to England and Scandinavia attempted to imitate the directness of Vivaldi's pregnant themes and the energy of his rhythms, not to mention his highly refined ear for instrumental color.

When Vivaldi wrote for horns, he always used them in pairs, never singly, even in concertos, of which there are two. Vivaldi's horns had no valves for chromatic playing; they were restricted to roughly a dozen notes in the overtone series. For this reason he modulates far less in the horn concertos than in those for stringed instruments, for example. The

keys that are emphasized are the tonic and the relative minor, since the solo instruments can play more notes in those keys and thus can produce a theme more easily. For this reason, too, the slow movement, most unusually, is in the same key as the first and last movements. For all that he had to take into account the technical limitations of his instruments, Vivaldi wrote demanding and elaborate parts for his two horn soloists.

Vivaldi never wrote a concerto for the standard viola, but he seems to have had a special fondness for the unique resonance of the viola d'amore, an instrument like the older viol (with six bowed strings, rather than the four normal on the instruments of the violin family), but also having six strings of thin wire and tuned to the same pitches as the bowed strings located underneath the regular strings in such a way that they would resonate in sympathetic vibration to appropriate tones. He wrote no fewer than six concertos for the solo viola d'amore and two other concertos that use the instrument in combination with other soloists. Since the strings of the viola d'amore are tuned to the pitches of the tonic D major chord, many of the thematic ideas assigned to the soloist play upon arpeggiations of that chord, which also sets the sympathetic strings vibrating. The bass line, with the implied harmonies filled in by the harpsichord, is almost omnipresent in Baroque music, but the slow movement, except for the first and last few measures, completely omits the lower strings and continuo and allows the solo instrument to play against a line of unison violins. The last movement is a showpiece of double-stopping techniques.

One major music intellect who obviously did not consider Vivaldi an empty-headed factory turning out "sewing-machine music" was J.S. Bach, who was bowled over by the Vivaldi works that he encountered way up in northern Germany. Not only did he employ clearly Vivaldian characteristics to good effect in many pieces, but he actually rewrote some Vivaldi concertos entirely. One of these was the B minor concerto for four violins which for many years was better known as Bach's Concerto in A minor (he lowered everything one step) for four harpsichords. Vivaldi's first movement retains the characteristic opposition between the soloists and the tutti, or full ensemble, that is an essential feature of the Baroque concerto. As the movement proceeds, the alternating sections tend to grow longer and longer, with the soloists modulating to new keys and the full orchestra then confirming the new key by playing part or all of the previously heard material in that key. The slow movement illustrates Vivaldi's interest in unusual instrumental effects; after a Largo introduction, the four solo violins begin playing (Larghetto) four different arpeggiated figures in which each instrument is required to play with different bowing or a different degree of staccato or legato attack. The effect is so characteristic of violinistic writing that Bach had to reconceive the passage entirely in his keyboard transcription. In the last movement Vivaldi builds up the texture of solo instruments gradually after the opening ritornello for full forces, giving the impression of a concerto for one solo violin that only gradually admits the presence of the others.

—Steven Ledbetter

Wolfgang Amadè Mozart
Divertimento No. 15 in B flat, K.287 (K.271b)

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. The Divertimento No. 15 in B flat was completed in Salzburg on 1 February 1777. It is scored for two horns and strings.

Background music is apparently one of the signs of "civilized" society. That may be galling to many people who feel that music intended *not* to be listened to is an abomination, but the fact remains that whenever a group of people decide to lend a higher "tone" to their gatherings, music is one of the first things sought out. It can provide an agreeable background to eating and drinking, conversing, or lovemaking—all pastimes that are as popular today as they were in eighteenth-century Salzburg. Of course, there is a certain hierarchy of degrees of dignity that might be conferred. Having your own house band is classier than simply hiring a bunch of local musicians for a gig (and, of course, hiring a local band is classier than simply turning on the stereo, but there was no question of doing that two centuries ago). A step higher than having your own band, which might buy or borrow whatever music was available, is having your own resident composer, who would create new music for every party. The highest step of all—though surely no one in Salzburg recognized it at the time—was having Mozart write the music for your

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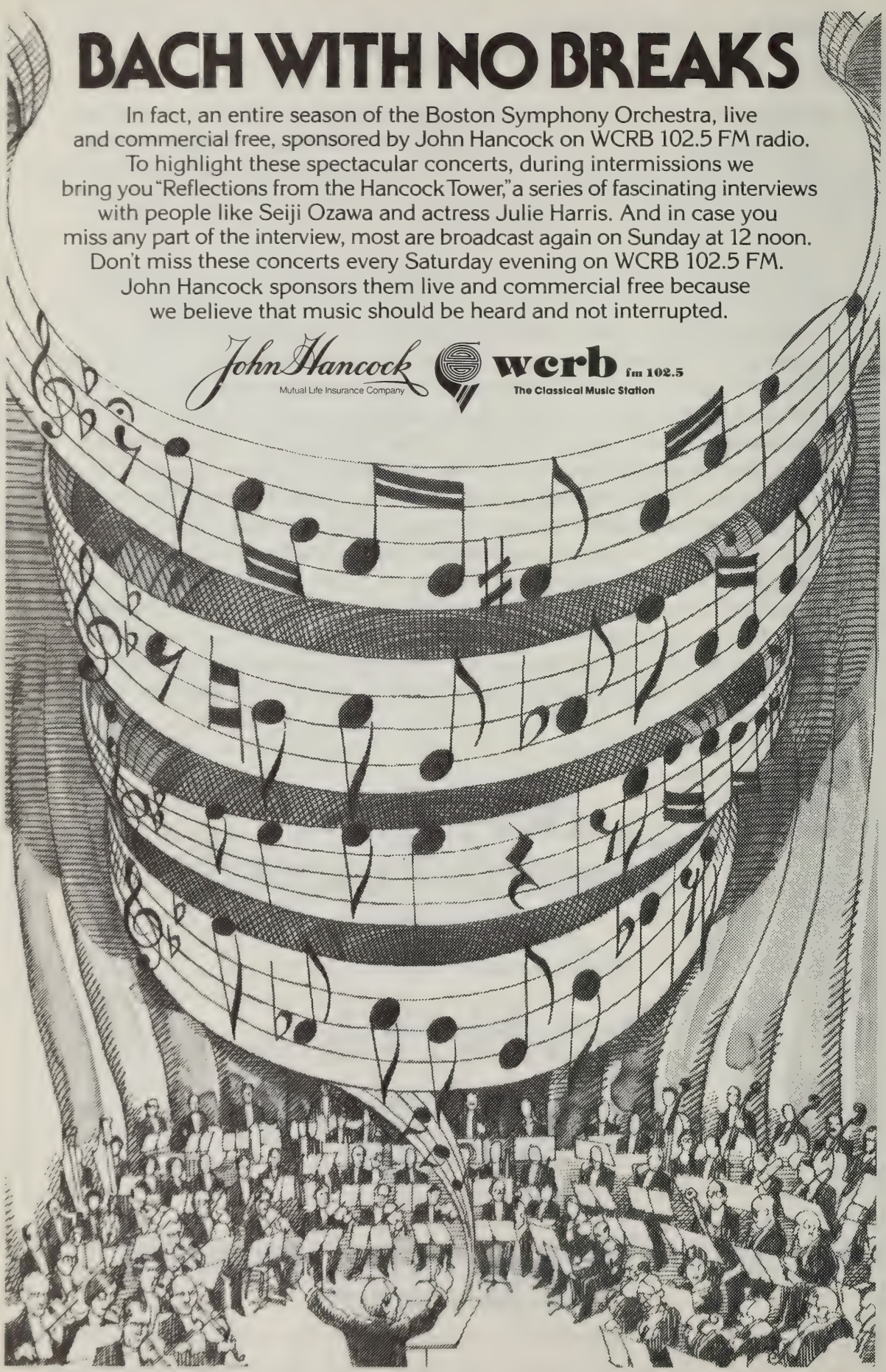
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party. After all, since music of this type was not designed for the full attention of an audience in a concert hall, it is truly remarkable when the composer turns out something full of grace, wit, and charm, worthy of our full attention, however much the composer himself may have expected us to be casual about it.

At the same time, Mozart knew that audiences giving half their attention—at best—would not want to hear an intense and closely reasoned musical argument. The result, then, is a jovial, rather freewheeling and unbuttoned romp that is not in a hurry to get anywhere. There are extra movements thrown in (after all this is not a symphony—the motto here is "the more the better") and even the normal movements have lots of repeats (both halves of the opening sonata form are marked for repeat) to give the guests more opportunities to hear the composer's musical felicities and, perhaps, to stretch the music out a bit. After a series of dance movements, variations, and so on, everything concludes with a passage lively enough to attract the attention of even the most blasé partygoer in order to give the musicians their hard-earned round of applause.

The psychology of the "gig" hasn't changed since Mozart's day, and though we don't know exactly why the twenty-one-year-old composer produced this particular piece at this particular time, it is likely that many of these considerations were present, subconsciously at least. Certainly Mozart more than met any possible expectations for what his music was intended to do then, and the fact that it still charms us today shows that he was successful far beyond the expectations of whatever host in Salzburg wanted the music in the first place.

—S.L.

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GIACOMO PUCCINI

TOSCA

Opera in Three Acts
Libretto by Luigi Illica and Giuseppe Giacosa
Based on Victorien Sardou's drama *La Tosca*

The cast (in order of appearance):

Cesare Angelotti, an escaped political prisoner Douglas Lawrence, bass
A sacristan Italo Tajo, bass
Mario Cavaradossi, a painter Veriano Luchetti, tenor
Floria Tosca, a famous singer Shirley Verrett, soprano
Baron Scarpia, chief of the Roman police Sherrill Milnes, baritone
Spoletta, a police agent Kim Scown, tenor
Sciarrone, a gendarme Keith Kibler, bass
A shepherd Margaret Cusack, soprano
A jailer Keith Kibler, bass

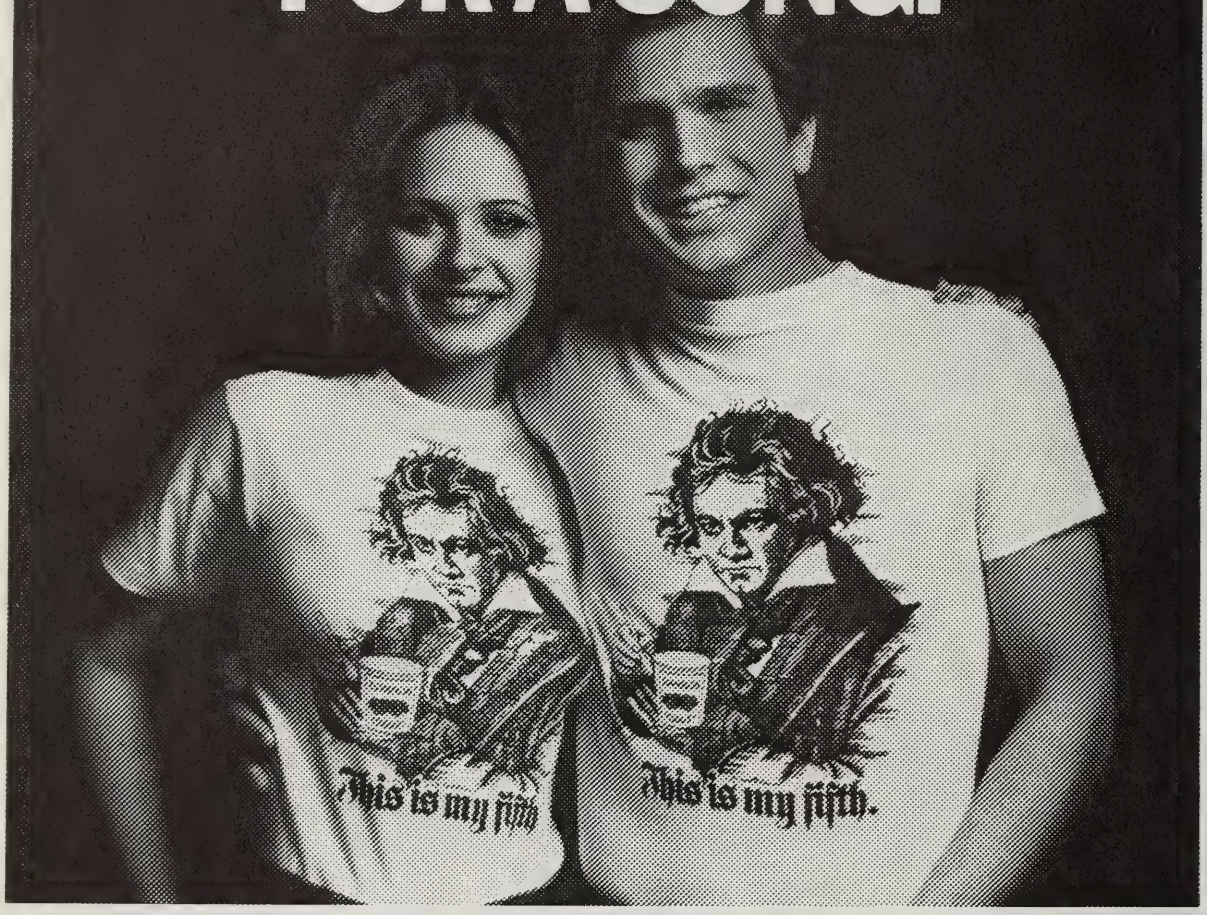
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Place: Rome, 1800

Act I: The church of Sant'Andrea della Valle
Act II: Scarpia's chambers in the Palazzo Farnese
Act III: The rampart of Castel Sant'Angelo

There will be intermissions after Acts I and II.

SYNOPSIS

Act I: The setting is the church of Sant'Andrea della Valle in Rome. The time is 1800, during the Napoleonic invasion of Italy.

Angelotti, an escaped political prisoner, rushes into the sanctuary and, exhausted, hides in the private chapel of the Attavanti family. The Sacristan, thinking he has heard someone, enters and is surprised not to find the painter Cavaradossi at work. Cavaradossi soon appears, and, seeing the painting of Mary Magdalene on which Cavaradossi is working, the Sacristan is shocked to discover that he has been using an unknown but beautiful worshipper as model. The painter compares the beauty of this blond woman with that of his own dark-eyed Tosca *("Recondita armonia").* After the Sacristan leaves, Angelotti reappears. Cavaradossi promises him aid and, as Tosca's offstage cries of "Mario!" are heard, thrusts Angelotti back into the chapel.

Tosca has heard the commotion and questions Cavaradossi suspiciously. He calms her for a time, but when she recognizes the Marchesa Attavanti in Cavaradossi's picture, she bursts out in jealousy once again. After Cavaradossi has allayed her suspicions and she has left, Angelotti emerges. The fugitive tells Cavaradossi that his sister, the Marchesa, has left behind some women's clothing, which he can use as a disguise. Cavaradossi offers to let Angelotti stay in his villa, even to hide in the well in the garden if need be. A cannon shot, warning of the prisoner's escape, is heard. Cavaradossi decides to go off with Angelotti.

The Sacristan returns, exulting at the news of a Royalist victory over Napoleon. Acolytes and choirboys irrupt onto the scene. Suddenly Baron Scarpia, head of the secret police, appears. He tells the crowd to go off and prepare for the *Te Deum.* Then he questions the Sacristan, discovers the unlocked chapel, and finds the Marchesa's fan, which Angelotti must have let drop from the women's clothing.

Tosca returns, and Scarpia further inflames her jealousy, intent on using her to find Angelotti, who he suspects has fled with Cavaradossi. After she leaves, Scarpia orders his henchman Spoletta to follow her.

People have been gathering in the church for the *Te Deum.* Cannon fire, in celebration of the victory, is heard, and the singing begins. Scarpia rejoices over already having pulled Tosca into his trap, then joins in the hymn *("Va, Tosca!").*

Act II: The setting changes to Scarpia's apartment in the Palazzo Farnese. Aware that Tosca will soon arrive at the Palazzo to sing for the Queen, the baron anticipates her arrival *("Ha più forte sapore").* He then dispatches a message asking the singer to visit him after the performance.

Spoletta tells Scarpia that Tosca's trail led to Cavaradossi's villa. Angelotti was not found, so Cavaradossi was arrested instead.

Cavaradossi is led in and interrogated, as the cantata in which Tosca is singing is heard from below. Cavaradossi denies knowing anything about Angelotti. Tosca enters only to see her lover being dragged off to the adjoining torture chamber.

Despite the agonies of torture, Cavaradossi refuses to give in and cries out to Tosca to maintain her silence. She cannot, however, and she tells Scarpia that Angelotti is in the well in the villa's garden. Cavaradossi is brought in and, on learning that Tosca has betrayed Angelotti, curses her. Sciarrone, another of Scarpia's henchmen, announces that the morning's news was incorrect—Napoleon has been victorious. Cavaradossi exults as he is carried away *("Vittoria! Vittoria!")*.

Tosca asks Scarpia what Cavaradossi's freedom will cost. He makes it clear that she herself is the price *("Già mi dicon venal")*. Horrified, she asks God what she has done to deserve such suffering *("Vissi d'arte")*. Spoletta returns to tell Scarpia that, captured, Angelotti committed suicide. Tosca agrees to Scarpia's demands. He says that in order to be freed, Cavaradossi must undergo a mock execution, and, in meaningful tones, he orders Spoletta to prepare an execution exactly like that of Count Palmieri. Spoletta shows in his expression and voice that he understands, then departs.

Before yielding to Scarpia, Tosca requests a *salvacondotto* (safe-conduct pass) to ensure her departure with Cavaradossi. But after Scarpia writes it out and attempts to embrace her, she kills him with a knife from the table set for his dinner, places some lighted candles near his body and a crucifix on his breast, and departs.

Act III: The setting is the rampart of the Castel Sant'Angelo. Dawn is breaking and a shepherd boy can be heard singing. Cavaradossi is escorted in and handed over to the jailor. He asks permission to write a letter of farewell to his beloved. After beginning the letter, he pauses and recalls a night of love he spent with her *("E lucevan le stelle")*.

Tosca appears, shows him the *salvacondotto,* and explains how she murdered Scarpia. He must undergo mock execution, she says; then they will be free.

Cavaradossi is led to his excution. After the shots ring out, Tosca whispers for him to lie still until the soldiers are gone. Then she runs to him, only to discover that he is dead. A commotion is heard, and the soldiers return, having found the murdered Scarpia. With the cry, *"O Scarpia, avanti a Dio!"* ("Oh Scarpia, we shall meet before God!"), Tosca throws herself from the battlements.

NOTES

Giacomo Puccini
Tosca

Giacomo Puccini was born 22 December 1858, in Lucca, Italy. He died on 29 November 1924, in Brussels, where he had undergone throat surgery five days earlier. The subject of Sardou's La Tosca *(1887) had long tempted Puccini, but it was only after the premiere of* La bohème *(1896) that the composer actually began work on the project, having first wrested composing rights from his fellow Lucchese, Alberto Franchetti. The librettists were Giuseppe Giacosa and Luigi Illica, collaborators also on* Manon Lescaut, La bohème, *and* Madama Butterfly. *The first performance took place at the Teatro Costanzi in Rome on 14 January 1900. Ericlea Darclée sang the first Tosca, Emilio de Marchi the first Cavaradossi, and Eugenio Giraldoni the first Scarpia; Leopoldo Mugnone conducted. The opera was quickly taken up by other theaters around the world, arriving in Buenos Aires only five months after the premiere and at the Metropolitan Opera in New York on 4 February 1901. On the latter occasion, Milka Ternina sang Tosca, Giuseppe Cremonini sang Cavaradossi, and Antonio Scotti sang the first of his 156 Met Scarpias; the conductor was Luigi Mancinelli. The orchestra for* Tosca *includes three flutes (second and third doubling piccolo), two oboes, English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and bass trombone, timpani, side drum, triangle, cymbals, tam-tam, bass drum, bells, harp, and strings, plus offstage forces of flute, viola, harp, four horns, three trombones, bells, organ, two side drums, rifles, and cannon.*

The years clustering around the turn of our century surely constitute one of the most fabulous and fascinating epochs in the history of Western culture. For us, full-fledged citizens of the modern era, part of this fascination lies in the intriguing blend of romanticism and modernity to be found in the leading artistic personalities. The works of painters like Cézanne and Matisse, of writers like James and Proust, of composers like Debussy, Strauss, and Stravinsky, can be viewed as extensions of Romantic thought and feeling. But there is a curious admixture, one that can only be explained by the artists' survival into the twentieth century. With some of these creative spirits, the new rapidly extinguished the old. Stravinsky and Schoenberg soon became leaders of the most significant currents in modern music. With others, the manifold possibilities of the new age provided the means of injecting a faded romanticism with a new, though temporary, vitality.

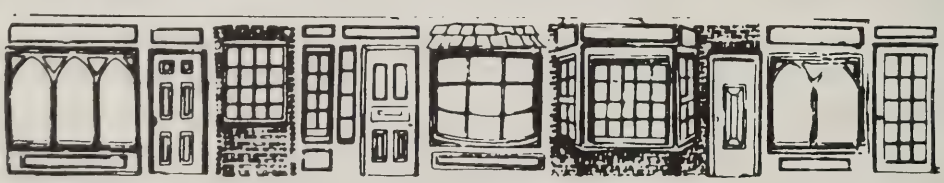
The two great operatic composers of the early twentieth century belong unquestionably in the latter category. Both Strauss and Puccini were romantics born too late. Their training and temperament equipped them to follow in the footsteps of Wagner and Verdi respectively. But the artistic climate of the times was rapidly turning anti-romantic. The sentimental and the exuberantly passionate were passé. Strauss managed to march in the vanguard, at least for a time, by dealing with psychotic heroines for whom a hyper-romantic musical style seemed the only appropriate one. Puccini's characters were more conventional. Instead, the Italian tightened the screws of suspense and substituted realistic horrors for the more theatrical ones of the nineteenth century. In the case of both

composers, one senses a desire to shock the audience, a desire they shared with many of their artistic contemporaries. This was, after all, the era of Oscar Wilde's *Salome,* of Frank Wedekind's *Earth Spirit* and *Pandora's Box,* of Victorien Sardou's *Théodora* and *La Tosca.*

Certainly Puccini could have found no more apt material for his purposes than *La Tosca.* In the history of French theater, Sardou may be regarded as a minor and inferior successor to Victor Hugo. But, as far as the public was concerned, what Sardou lacked in poetic *élan* he more than made up for in the invention of novel and horrifying "situations." His characters, placed in historical settings, were caught up in ever tightening webs of intrigue. The struggle to free themselves only produced new torments. One has but to consider the events of Puccini's Act II, all of which are to be found in the original *Tosca:* an interrogation, a torture, an attempted rape, and a murder. In a play by a romantic dramatist, Victor Hugo, for example, Tosca's murder of Scarpia would probably have been followed quickly by her own death. Sardou, with his penchant for eliciting every last shudder, adds a new twist. Tosca must witness her lover's "mock" execution—which turns out to be real—before proceeding with the inevitable suicide. In a drama where the pace of events is so frantic, the danger is that the characters will remain superficial, never developing that complexity which is the proof of their humanity. This is indeed one of the chief defects in all of Sardou's plays. In the works of a gifted dramatic composer, however, there is the additional element of great music, with its power to convince. Thus in Puccini's *Tosca* the original Sardou subject grows in at least two directions: the horrors become more horrible, while the characters become more real.

The shock value of *Tosca* stems in part from the composer's uncanny ability to adjust the proportions of the visual, the verbal, and the musical in order to achieve precisely the effect he desires. In this he is much like a

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master filmmaker, and works like *Tosca* come closer than any previous operas to capturing a cinematic quality (though it is well to remember that motion pictures with sound did not arrive until after the composer's death). Time and again the impact of a particular scene proceeds at least as much from considerations of scenery, staging, and acting as from the music itself. Yet this implies no weakness in the music. Rather the composer's keen theatrical instincts guided him to supply exactly what was needed and no more. Indeed Puccini follows Wagner's dictum more closely than the author of *Oper und Drama* did himself—the music is only the means; the drama is the end. Wagner's is often a symphonic art; Puccini's never is.

Symptomatic of Puccini's concern for the visual is his careful attention to the entrances of major characters. In the works of Verdi we hardly remember the first entrance of the hero or heroine. More often than not he or she is already on stage when the scene begins. In *Tosca* we meet Cavaradossi almost immediately, but the initial appearances of Scarpia and Tosca herself become major events, among the most memorable in the opera. It is instructive to consider the manner and order in which the composer measures out the ingredients of his heroine's arrival. First she is sung about—a verbal and dramatic preparation. Next she is heard offstage—a vocal preparation. Then the orchestra begins her lilting signature tune—a musical preparation, the legato melody and lush instrumentation of which already reveal a good deal about her character. And finally the crowning touch—the heroine herself. As each element is added our anticipation grows. And significantly, it is the visual element, the soprano's presence, which is withheld until last. Even the audience's participation is taken into account, for between Tosca's entrance and her first onstage lines is just enough music for a good round of applause. The audience may be applauding a specific soprano, but it is also adding a realistic dimension to a character who, in the opera itself, is a renowned singer.

The entrance of Scarpia, on the other hand, makes its effect precisely because it is not anticipated. Here the verbal, visual, and musical elements combine to produce a spine-tingling dramatic juxtaposition. As the children's chorus, perhaps the most festive music in the score, surges to its climax in B flat, the lower brass march upward, arpeggiating the tonic chord. Suddenly their B flat becomes the first note of Scarpia's leitmotif, the announcement of which silences the children and wrenches the harmonies a tritone away as the sinister police chief strides across the stage. Clearly timing is of the utmost importance. The presence of the villain must strike the spectator's eye at precisely the moment the leitmotif strikes his ear. Otherwise the illusion of Scarpia's oppressive authority is lost. Similarly, the delivery of the baritone's first line, *"Un tal baccano in chiesa! Bel rispetto!"* ("What a commotion in church! Fine respect!"), must be commensurate in vocal weight and commanding presence with the visual and musical impression already created.

Puccini is no less willing to restrain and direct his music's contribution at even the most climactic moments in the drama. Again we are reminded of cinematic techniques, for, as particularly fateful events approach, the music will often assume a role similar to that of a film score. Here Puccini

uses his famous orchestral ostinati—not real ostinati, but slow dirge-like melodies that contain repeating figures and that are heard, in whole or in part, several times in succession. One such tune begins as Cavaradossi is led to his execution. We, the audience, are aware that the execution is to be real, and the inexorable tread of this G major melody raises our anxiety for the unknowing Mario to a nearly unbearable level. The volley of gunshot comes almost as a relief, releasing tensions built up over so many measures of relentless repetition. Another of these tunes is the F sharp minor *andante sostenuto* of Act II. This ostinato leads both up to and away from Scarpia's murder. It is heard first quietly, as Scarpia writes out the *salvacondotto* for Tosca and Cavaradossi. It disappears as the soprano's eyes come to rest on the knife. It bursts out violently once more as Scarpia expires. And then it slowly fades away as Tosca cleanses her hands and pulls the *salvacondotto* from the dead man's clenched fist. In every case where the composer uses this device—and there are several others in *Tosca*—the action itself rivets the spectator's eye to the stage. The ostinati have the effect of a ticking clock or a throbbing heart, playing on our sensibilities but absolutely dependent upon the action for their impact.

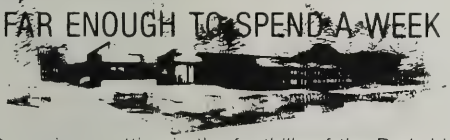
If Puccini were only a manipulator of theatrical effect, as he has been portrayed thus far, his *Tosca* would be nothing more than a musical counterpart to Sardou's play. It has proved to be more. Since the death of Sarah Bernhardt, the most famous Tosca of the spoken stage, Sardou's play has dropped from the repertory, while Puccini's work continues to be performed in opera houses around the world. The reasons for this are not difficult to fathom. Sardou's *Tosca* runs like a well-oiled machine. Its plot is complicated, superbly worked out, suspenseful (if we can accept its melodramatic premises), but in the last analysis inhuman. The characters are only cogs, their functions absolutely prescribed. In the opera the same plot is no longer quite so tight, but this is above all because Puccini recognized a need for relaxation, for lyric moments in which his hero, heroine, and villain might reflect, and in doing so, grow more believable. Thus the pace of the action is occasionally allowed to slacken in the interests of characterization, and in the opera characterization is accomplished chiefly by the music.

Curiously it is the villain who gains most in this translation from spoken to musical drama. Scarpia is an entirely negative character, whose every action is calculated to bring ill fortune to Tosca and Cavaradossi. But he also possesses the ability to charm and fascinate, to soothe and even seduce. In Act I he successfully plays upon Tosca's suspicions, not only because of her jealousy but also because of his own persuasive powers. In Act II his lust is all the more frightening because he is not a crude rapist but a sophisticated man of the world bent on having his way. This makes him no less reprehensible but far more interesting as a character. What better way to express this complex personality than through the medium of music—especially Puccini's music, with its bittersweet harmonies and sensuous melodic contours? In his two arias in Act II (*"Ha più forte sapore"* and *"Già mi dicon venal"*) the villain gives voice to the wickedest sentiments in a manner that simultaneously attracts and repels. But the expression of Scarpia's character is not confined to his

arias. It comes through in every phrase of his music—in his chilling leitmotif, in the *quasi parlando* lines of the *Te Deum,* in all his verbal interactions with Tosca. Thus, in Puccini's treatment of the subject, there is a shift not so much in sympathy as in interest on the part of the audience, and there are those who find Act III anti-climactic simply because the maleficent baron is no longer present.

Our sympathy for Cavaradossi is never in question, but it could be argued that as a musical hero he is somewhat less complicated than Sardou conceived him. Italian opera composers had long tended to portray their young male leads as lovers pure and simple. In this regard, Nemorino, Alfredo, and Radames are typical; Otello certainly is not. Puccini, with his single-minded interest in the theme of romantic love, follows in the best Italian tradition. Cavaradossi's vocation as painter and avocation as revolutionary are downplayed. The former has no significance for the opera after the opening scene, while the latter, though a crucial motivating force in the plot, influences the character of Cavaradossi's music only sporadically. The tenor's real *raison d'être* is his love for Tosca, and it is no accident that both of his arias concern her. *"Recondita armonia"* of Act I springs to his lips spontaneously, as he is struck by the contrasting types of beauty he recognizes in the woman he is painting and the woman he adores. *"E lucevan le stelle,"* a description of a night of love he once enjoyed with Tosca, represents the tenor's final thoughts before his execution. Both pieces follow the composer's favorite plan: two statements of a single, glowing melody with, in the case of *"Recondita armonia,"* the slightest filling out by means of a brief introduction and mid-section. The structure of these pieces is of little significance. What really matters is that the intense lyricism of their vocal lines brings conviction to the rather faded sentiments of their texts. Cavaradossi may be a one-sided individual, but, in performance at least, the power of Puccini's melody convinces us that that one side alone makes him fully human.

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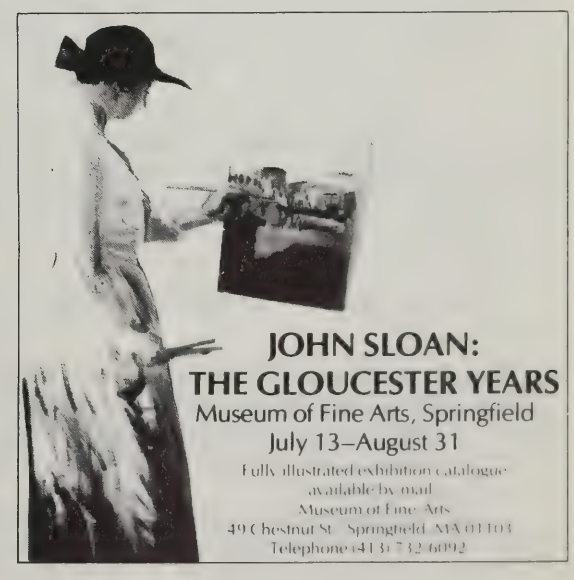
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And finally there is Tosca. The soprano summarizes her own deepest concerns in her Act II aria, *"Vissi d'arte"*: love, art, and religion. This triad of interests was shared by many heroines of late nineteenth-century French literature, and one wonders how Massenet, with his *"érotisme discret et quasi-religieux,"* let the subject of *Tosca* slip through his fingers. In Puccini's treatment, emphasis is inevitably placed on the first of the three. The importance of the others—art and religion—is conveyed to the audience primarily by theatrical means: by the marvelous stroke of superimposing Scarpia's interrogation of Cavaradossi on the background of Tosca's performance for the Queen; by the elaborate pantomime at the end of Act II. These *coups de théâtre* are unfailingly effective, but they represent neither the essential Tosca nor the essential Puccini. For both—the composer and his heroine—romantic love lies at the heart of all matters, and Tosca is no more capable of surviving Mario than Mimi is of recuperating from consumption or Butterfly is of learning to live without Pinkerton. Puccini, man of the theater, meets Sardou on his own ground, vividly portraying every aspect of Tosca that is crucial to the drama; Puccini, the composer, sweeps past Sardou, imbuing his heroine with a romantic fervor that, on the spoken stage, could only be supplied by the greatest of actresses.

In the few cases where Puccini's theatrical instincts and melodic genius come into conflict, the triumph of the latter is probable but not automatic. Illica and Giacosa's text for Act II gave the heroine one brief opportunity to reflect and despair. Puccini responded with *"Vissi d'arte,"* an aria cut according to his favorite pattern, the one used also for Cavaradossi's two pieces. After the successful premiere of the opera, Puccini began to question whether the aria did not represent an unnatural interruption in the momentum of the act. Doubtless Sardou would have advised him to dispense with the piece. Yet in the end Puccini kept it. The musician in him recognized that he had exposed Tosca's personality in a few sweeping phrases. And despite the theatrical climate of the times and the tawdry source of his subject matter, Puccini still believed, along with the greatest of his predecessors, that his first duty was to breathe musical life into his characters. The proof of his success is that, in the last quarter of the twentieth century, decades after the death of romanticism, *his Tosca* endures.

—Jay Nicolaisen

Jay Nicolaisen received his doctoral degree in music history from the University of California at Berkeley and writes frequently on operatic subjects. His book, *Italian Opera in Transition, 1871-1893,* will be published by UMI Research Press in 1981.

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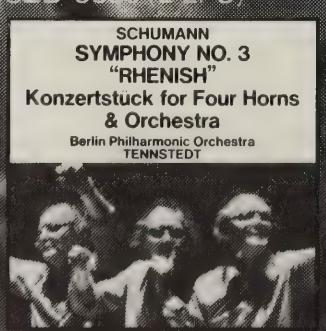
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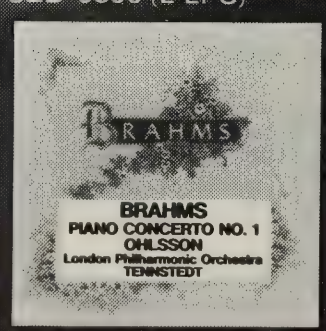
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Menuetto: Allegretto
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HAYDN — Concerto in C for cello and orchestra
Moderato
Adagio
Allegro molto
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NOTES

Joseph Haydn
Symphony No. 64 in A, *Tempora mutantur*
Concerto in C for cello and orchestra
Symphony No. 100 in G, *Military*

Franz Joseph Haydn was born at Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed the Symphony No. 64 about 1773 and almost certainly led its first performance at Eszterháza. The score calls for two oboes, two horns, bassoon (to double the bass line), and strings.

The Cello Concerto in C was probably composed about 1765, judging from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for and performed soon after its completion by the principal cellist at Eszterháza, Joseph Weigl. The concerto is scored for solo cello with an orchestra of two oboes, two horns, and strings.

The Symphony No. 100, called the Military, *is one of the last set of symphonies that Haydn wrote for the concerts of the impresario Salomon in London. He composed the work early in 1794, probably beginning it in Vienna and completing it after his arrival in London, where he conducted the first performance on 31 March 1794, his 62nd birthday. It is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, triangle, cymbals, bass drum, and strings.*

One of the minor mysteries of Haydn research is why the Symphony No. 64 should bear the subtitle *Tempora mutantur.* It is undeniably authentic, since the performing parts used by Haydn's orchestra at Eszterháza bear the inscription *"Tempora mutantur etc."* The "etc." is no doubt intended to call to mind the entire Latin epigram from which the first words come, the most famous of the whole series of such epigrams written by the Welshman John Owen (c.1565-1622), known as "the British Martial":

> Tempora mutantur, nos et mutamur in illis quomode?
> fit semper tempore peior homo.

A versified translation by Thomas Harvey, published in 1677, reads:

> The Times are Chang'd, and in them Chang'd are we:
> How? Man, as Times grow worse, grows worse, we see.

The epigram was widely popular in Germany and Austria in Haydn's time (and was often used as a motto on sundials), but its pessimistic cast seems hardly appropriate for Haydn's music, though one scholar has attempted to fit the words to the main theme of the last movement.

Mysterious titles aside, the Symphony No. 64 is one of many splendid examples of Haydn's imagination and industry during his long period of service to the Eszterházy family, which was not quite halfway through when he wrote this work. As he explained later to his biographer Georg August Griesinger, the isolation in which he found himself had its advantages:

> My prince was satisfied with all my works, I was applauded, and as leader of an orchestra I could experiment, observe what strengthens an effect and what weakens it, and thus improve, add, eliminate, dare. I was cut off from the

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world. No one around me could have doubts about myself or torment me, and so I was forced to become original.

And original he became. The opening Allegro con spirito presents us with an unexpected dynamic inversion in the first measures; instead of a few loud chords followed, perhaps, by a quiet theme, we begin at once with two measures of whispering pianissimos punctuated by two further measures of forte chords under which the cellos and basses play a rhythmic figure destined to assume major significance. Haydn seems about to repeat this literally, but it is subtly varied and plunges us into the beginning of the modulation, in which energetic syncopations alternate with the rhythmic figure mentioned above. Haydn establishes the secondary key of E with the same rhythmic figure, but a sudden descent to a dark C major with a more lyrical melody for violins and violas hints at unguessed depths before launching into the development.

The slow movement is the emotional heart of the work. It is through-composed, with no formalistic repetitions of entire sections, and the quiet tension builds through unexpected silences that stretch out the phrases of the hymnlike melody. When we are just about convinced that the movement will be limited to stringed instruments only, the oboes sneak in, pianissimo, followed soon by the horns. Haydn gauges their contributions exquisitely, nowhere more so than at the very end, where a dark cadence is completed with dramatic soft low notes of the second horn, while the first horn unexpectedly takes over the conclusion of the melody.

The minuet and Trio both play on large melodic leaps, but their symmetry provides a break from the tensions of the first two movements. The final Presto returns us to the energetic and witty Haydn. The main theme presents an unusual six-bar phrase that recurs frequently, rondo style, alternating with far-reaching harmonic explorations, including a passage that moves through A minor to C major, the unexpectedly dark key of the first movement. In the closing measures, the pianissimo tune seems to get stuck in its fourth bar, and it takes a forceful concluding phrase to unstick it and bring us home.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of recent Haydn research. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Eszterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony

the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

The *Military* Symphony, No. 100, is one of that group of twelve written for London in the early 1790s on which Haydn's reputation as a symphonist has always rested secure, even when the first eighty or ninety symphonies remained largely unknown. The symphony was composed around its second movement, which was, in fact, the single most celebrated work Haydn composed for his London journeys. It was actually an elaboration of a serenade from an earlier concerto for a pair of odd instruments called the *lira organizzata,* a stringed instrument going back to the Middle Ages with a crank to turn a wheel that would make the strings resonate when they were pushed against it by means of a fingerboard. Having apparently composed the second movement first, Haydn wrote the minuet in Vienna, then finished the large first and last movements after his arrival in London.

The opening Adagio has thematic links with the Allegro, but at first we notice only the gradual increase in tension, a sense of foreboding as the introduction comes to rest on the dominant. What follows is utterly unexpected—the "toy" music of flute and oboes with a shrill tune that is reworked for material throughout the exposition. After modulating to the dominant (and restating the "toy" music), Haydn gives us a completely new theme, a perky violin tune that will turn out to be the main subject matter of the development (since the first theme has by this time been thoroughly discussed in the exposition). But before we get there, we encounter a sudden silence—two full bars of rest, followed by a leap to distant harmonic regions, and the perky tune begins to take on an ominous character. Gradually, though, things lighten and the mood of the opening is restored in time for the recapitulation.

The "military" movement was a sensation at the first performance and for years afterwards. It is a rather fast slow movement (balanced later by a rather slow minuet). The serenade begins softly, but on repetition it suddenly becomes fortissimo with the support of the entire battery of percussion and a shift to the minor key. An unaccompanied trumpet call (using a fanfare apparently well known in Haydn's day) explodes into a distant A flat that relapses to the tonic for a sonorous brass-and-percussion close.

The minuet, as already noted, is on the slow side, so that the two middle movements of the symphony can be grouped together as against the fast first and last movements. The final Presto is wondrously rich and elaborate with far-reaching harmonies, Haydn's best kettledrum joke, and an unexpectedly dark and serious moment of calm preceding the final appearance of the military instruments in full force, a feature that drew some criticism from a London reviewer, who felt that they produced "a fine effect" in the second movement, where they might help tell a story, but found them "discordant, grating, and offensive" in the finale. He seems to have been alone in his complaint, however. Haydn no doubt felt the colorful contribution they could make here was entirely fitting to end this extroverted symphony, and since the *Military* Symphony soon became the most famous symphony in the world—at least until Beethoven composed his Fifth—it would seem that most people agreed.

—Steven Ledbetter

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Joseph Silverstein

The 1979-80 season marks Joseph Silverstein's twenty-fifth anniversary with the Boston Symphony. He joined the orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, and he has just recently returned with the Chamber Players from a three-week, fourteen-concert European tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his

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recording of the Grieg violin sonatas with pianist Harriet Shirvan has recently been released by Sound Environment Recording Corporation. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he has been Interim Music Director of the Toledo Symphony.



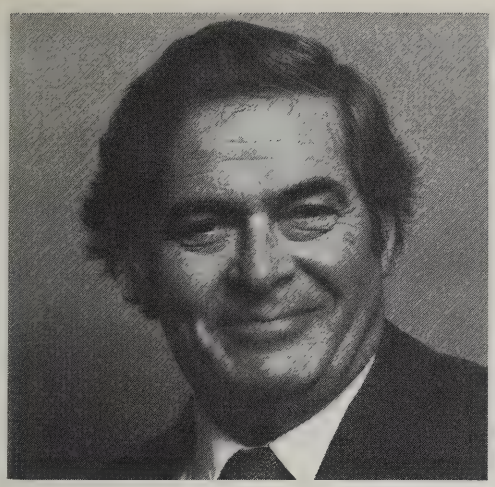
Burton Fine

Principal BSO violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. He auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center and is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the recently established GBH/Boston Artists Ensemble, which initiated a series of live chamber music broadcasts earlier this year.



Jules Eskin

Born in Philadelphia, Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center and the New England Conservatory of Music.



Ralph Gomberg

Ralph Gomberg, the Boston Symphony's principal oboe, comes from a highly musical family. He is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. At the age of fourteen, he was the youngest student ever accepted by the renowned oboist Marcel Tabuteau. Following his studies at the Curtis Institute he was appointed, at the age of eighteen, principal oboe of the All-American Youth Orchestra under Leopold Stokowski. After service in the Navy in World War II he became principal oboe of the Baltimore Symphony, the New York City Center Orchestra under Leonard Bernstein, and the Mutual Broadcasting Orchestra. Mr. Gomberg joined the Boston Symphony Orchestra in 1950. He teaches at Boston University and at the Berkshire Music Center at Tanglewood.



Andre Prévin

André Previn, music director of the Pittsburgh Symphony, was born in Berlin, studied piano at the Berlin Conservatory, moved with his family to California in 1939, and at age sixteen joined the music department of MGM, where he won four Academy Awards. In California he studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-Tedesco. Since 1960 he has been a guest conductor of the world's major symphony orchestras, including those of Amsterdam, Berlin, Chicago, Cleveland, Vienna, Los Angeles, New York, Paris, and Philadelphia. He was music director of the Houston Symphony from 1967 to 1969 and in 1968 was appointed principal guest conductor of the London Symphony Orchestra, holding that position for ten years and touring with that orchestra to America, Russia, Europe, and the Far East. In September 1971 he made his Edinburgh Festival debut; he was artistic director for the South Bank Summer Music Festival from 1973-74; and he has recorded extensively for RCA and EMI with the London Symphony, the Chicago Symphony, and the Pittsburgh Symphony, of which he became music director in August 1976 and which he led on a nine-city European tour in June 1978.

In addition to his activities as a conductor, Mr. Previn is also a composer and pianist. His more recent works include a cello concerto, a guitar concerto,

two quintets for wind and brass, and a suite of piano preludes commissioned and performed by Vladimir Ashkenazy. As a pianist he is active in chamber music and occasionally plays concertos while conducting from the keyboard. Mr. Previn has a long-term contract with BBC Television, and in America he is host for the television series "Previn and the Pittsburgh."



Charles Kavalovski

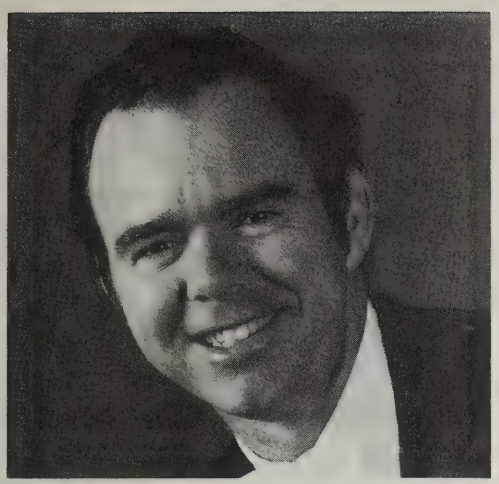
Charles Kavalovski, the Boston Symphony's principal horn, joined the orchestra during the summer of 1972. Formerly principal horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career, he taught and did research at several leading universities, including the Massachusetts Institute of Technology. He is currently adjunct professor of both music and physics at Boston University, a faculty member at Tanglewood's Berkshire Music Center, and a member of the Boston Symphony Chamber Players.



Daniel Katzen

Horn player Daniel Katzen began studying piano at six and horn at eleven. He graduated "with honors" from the Eastman School of Music Preparatory Department and "with distinction" from the Indiana School of Music, where his course of study included a year at the Mozarteum Academy in Salzburg. His teachers were Milan Yancich and Morris Secon at Eastman, Michael Höltzel and Philip Farkas at Indiana, and, later, Dale Clevenger in Chicago.

Mr. Katzen joined the Boston Symphony as second horn in May 1979, after playing second horn in the Phoenix Symphony and the Grant Park Symphony in Chicago, and fourth horn in the San Diego Symphony. He has also been an extra member of the Munich Philharmonic, Israel Chamber Orchestra, Rochester Philharmonic, and Chicago Symphony. His outside interests include international dance (through which he met his wife), jazz, and Renaissance instruments.



Max Hobart

Max Hobart was raised in California, where he attended the University of Southern California and studied violin with Vera Barstow.
Mr. Hobart moved quickly to the front ranks of the Boston Symphony's first violins after joining the orchestra in 1965; he performs frequently with the Boston Symphony Chamber Players and has made numerous solo appearances with the Boston Pops, of which he is assistant concertmaster. Mr. Hobart is conductor of three Boston-area orchestras: the Boston Conservatory of Music, the Civic Symphony Orchestra of Boston, and the North Shore Philharmonic of Salem, Massachusetts. He teaches violin at the New England Conservatory of Music and at Boston University, and during the summer he coaches chamber music as a Berkshire Music Center faculty member at Tanglewood.

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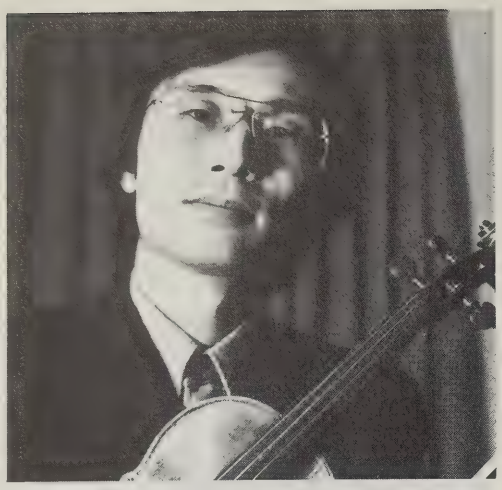
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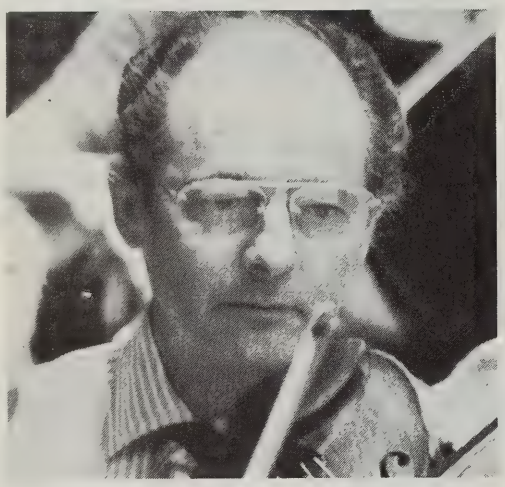
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Bo Youp Hwang

Violinist Bo Youp Hwang was born in Korea and began performing as soloist at the age of thirteen. He studied at the Seoul School of Music and the University of Seoul and by the age of nineteen had won two prestigious prizes; this led to study with the Fine Arts String Quartet at the University of Wisconsin. While there, he became assistant concert-master of the Milwaukee Symphony Orchestra and second violinist of the Milwaukee String Quartet. Now first violinist of the Francesco Quartet, which includes BSO colleagues Ronald Wilkison, Robert Barnes, and Joel Moerschel, Mr. Hwang joined the Boston Symphony Orchestra in 1972.



Max Winder

Violinist Max Winder was born in Paris, France, and was educated at the Paris Conservatory. He joined the Boston Symphony Orchestra in 1962, with previous experience including the Cleveland Symphony, the Houston Symphony, and the Chautauqua summer concerts. Mr. Winder has taught at the Longy School of Music in Cambridge, Massachusetts, and the Berkshire Music Center at Tanglewood. He currently teaches at Boston University School for the Arts and the Boston University Tanglewood Institute.



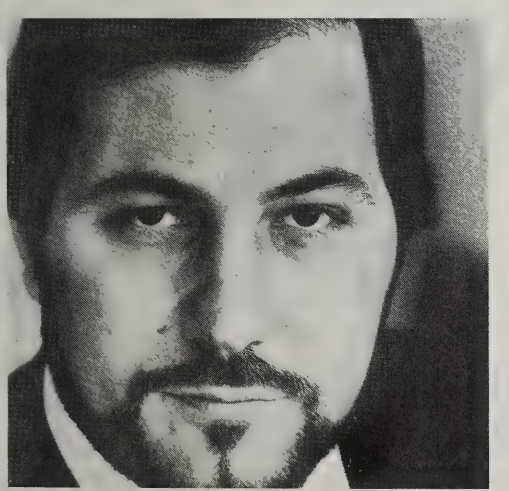
Shirley Verrett

Shirley Verrett is an internationally acclaimed singing actress on the world's great operatic stages: she has been heard at the Metropolitan Opera, the San Francisco Opera, London's Covent Garden, La Scala in Milan, and the Vienna Staatsoper, in such diverse roles as Donizetti's *La favorita,* Neocle in Rossini's *Siege of Corinth,* Norma, Lady Macbeth, Orfeo, Delilah (with which she will open

the 1980 San Francisco Opera season this fall), Azucena in *Il trovatore,* Amneris in *Aida,* Carmen, Eboli in *Don Carlo,* and Queen Elizabeth in *Maria Stuarda.* In the fall of 1973 Ms. Verrett made headlines singing in a single evening the roles of both Cassandra and Dido in a five-hour production of Berlioz's *Les Troyens* at the Met. After establishing herself as one of the world's most highly regarded mezzo-sopranos, she has in the past few years extended her range to include soprano roles, most recently that of Aida, which she sang for the first time this spring with the Opera Company of Boston, and she is scheduled to sing Leonore in Beethoven's *Fidelio* at the Met in 1982. Ms. Verrett first sang the role of Tosca at the Met in December of 1978 and was seen on nationwide television in that role on a "Live from the Met" telecast not long afterwards.

Born in New Orleans, Ms. Verrett grew up in Los Angeles and was singing in a church choir at six. But her formal musical training did not begin until after she completed college—with a degree in accounting—and began working with former Metropolitan Opera soprano Anna Fitziu in Hollywood. She later studied at Juilliard, and she was also a student at the Berkshire Music Center.

In addition to her operatic appearances, Ms. Verrett is acclaimed as a recitalist and as soloist with leading symphony orchestras. In February of 1980 she gave a series of special recitals at Covent Garden, La Scala, and the Paris Opera, as well as at Rome and Vienna. Her most recent recordings appear on the Angel and Deutsche Grammophon labels. With the Boston Symphony, Shirley Verrett has sung music of Brahms, Mahler, Chausson, and Berlioz; her most recent BSO engagements were in July 1977 at Tanglewood, when she sang Chausson's *Poème de l'amour et de la mer* under Seiji Ozawa's direction and selections from Berlioz's *Les Troyens,* Sarah Caldwell conducting.



Veriano Luchetti

Born in Tuscania, Italy, tenor Veriano Luchetti made his operatic debut at Spoleto in Giordano's *Fedora.* He made his American orchestral debut in 1972 with the Chicago Symphony under Carlo Maria Giulini in Rossini's *Stabat Mater,* and his American operatic debut was opposite Beverly Sills in *La traviata* at the Cincinnati Summer Opera. In 1975 he first sang at La Scala, in Verdi's *Attila;* that same year brought his first Paris Opera appearance, in the same composer's *Don Carlo,* as well as performances with the Deutsche Oper, Berlin, and at the Kennedy Center in *Tosca.* In 1976 he sang with the La Scala forces during their visit to the United States under Claudio Abbado, participating in performances of Verdi's *Simon Boccanegra, Macbeth,* and the *Requiem.* In this country, he has also sung with the San Francisco Opera, the Los Angeles Philharmonic, the Philadelphia Orchestra, and the

Chicago Symphony Orchestra under Sir Georg Solti. Mr. Luchetti sings regularly with the opera companies of Vienna, Hamburg, Covent Garden, San Carlo in Naples, the Teatro Fenice in Venice, the Florence Maggio Musicale, and the Verona Arena. This week's performance of *Tosca* marks his first appearance with the Boston Symphony Orchestra.



Sherrill Milnes

Acclaimed throughout the world, American baritone Sherrill Milnes sings in every important opera house, with virtually every orchestra, and in solo recitals in major music centers everywhere. He is a leading baritone with the Metropolitan Opera, La Scala, the Royal Opera House at Covent Garden, the Vienna Staatsoper, the Chicago Lyric Opera, and the opera companies of Paris, San Francisco, Berlin, Hamburg, and Salzburg, and he makes frequent appearances at the Hollywood Bowl, Ravinia, Tanglewood, Wolf Trap, and Ambler festivals. A prolific recording artist, he has been engaged by every major record company and may be heard on more than fifty major recordings encompassing all areas of the vocal repertory. He has recorded and performed with conductors including Abbado, Böhm, Giulini, Kleiber,

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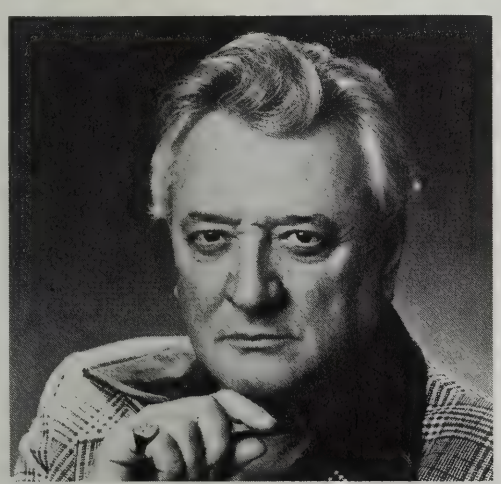
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Leinsdorf, Levine, Maazel, Mehta, Muti, Ozawa, and Solti; his recordings have won the Grand Prix du Disque, the NARAS and Edison awards, and numerous Grammys.

Mr. Milnes is the product of a mid-west farm in Downers Grove, Illinois; his career is strictly American-made, and his training included study at Tanglewood's Berkshire Music Center. His debut in a large opera house was with the Baltimore Civic Opera in 1961; he became an overnight star with his Metropolitan Opera debut in December 1965, and he has followed that debut performance in *Faust* with one triumph after another, opening the 1979-80 Met season with Iago in *Otello,* telecast live nationwide. Mr. Milnes's previous Boston Symphony appearances have included the Brahms *German Requiem,* Verdi's *Otello,* and Beethoven's Ninth under Erich Leinsdorf, Carl Orff's *Carmina Burana* under Seiji Ozawa, Beethoven's *Missa Solemnis* under Leonard Bernstein, an Ozawa-led Beethoven Ninth at Tanglewood in 1974, and performances of Mendelssohn's *Elijah* this past April in Symphony Hall.



Italo Tajo

Bass Italo Tajo's repertory includes more than 160 roles in Italian, English, French, and Spanish. He has sung with all of the world's leading opera companies, including the Metropolitan, the Royal Opera at Covent Garden, La Scala, San Francisco, Glyndebourne, Barcelona, the Vienna Staatsoper, and Paris, under such prominent conductors as Fritz Busch, Tullio Serafin, Victor de Sabata, Fritz Reiner, Dimitri Mitropoulos, Josef Krips, Karl Böhm, Leonard Bernstein, and James Levine. His recital performances have taken him throughout the United States, Europe, and South America, and his credits also include musical comedy, motion picture, radio, and television appearances, as well as recordings for RCA, Decca, EMI, Cetra, and Telefunken.

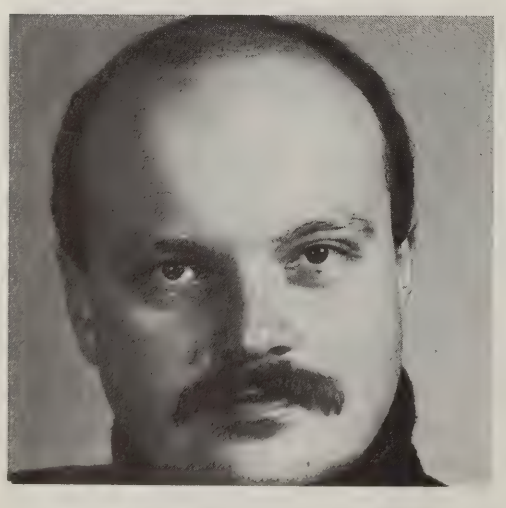
Presently basso-in-residence at the College Conservatory of Music of the University of Cincinnati, the world-renowned opera singer began his career at eleven, devoting all his spare time to the leading amateur dramatic society of Pinerolo, his home town in Italy. He began studies in voice and violin while an engineering student in college and soon decided to enter the musical world. His vocal teacher at that time was Mrs. Nilde Bertozzi. Mr. Tajo made his operatic stage debut in March 1935 as Fafner in *Das Rheingold* under Fritz Busch, who immediately invited him to Glyndebourne. Four years later, he launched a career which took him to every important opera house in his native Italy and then to the principal opera houses and concert stages of Europe, North America, and South America. The present occasion marks Mr. Tajo's first performance with the Boston Symphony Orchestra.



Douglas Lawrence

Baritone Douglas Lawrence, a native Californian, has distinguished himself as one of the principal oratorio and recital singers in America. He has been heard in recital throughout this country and Europe, and his appearances with orchestra include regular visits to Boston, Indianapolis, Milwaukee, San Francisco, Cincinnati, and Washington, D.C. His regular appearances in Los Angeles include the Roger Wagner Chorale, the William Hall Chorale, and the Los Angeles Philharmonic, and he has participated at major music festivals in Europe and the United States, including Ojai and Aspen, the Bethlehem and Carmel Bach festivals, the Stuttgart Festival of Sacred Music, and the Vienna and Salzburg festivals. Recent career highlights include a fifteen-concert tour of Japan with Helmut Rilling and the Stuttgart Bach Collegium and five performances of *Messiah* with the National Symphony in December 1979.

Mr. Lawrence's operatic appearances have included Lescaut in Massenet's *Manon* with the San Diego Opera, Verdi's *La traviata* with the Hawaii Opera Theatre and the San Francisco Opera, and Monteverdi's *Coronation of Poppea* with the Opera Society of Washington. For his San Francisco Symphony debut under Seiji Ozawa, Mr. Lawrence sang Somorone in Berlioz's *Beatrice and Benedict,* a role he repeated for his Boston Symphony debut in Boston and at Carnegie Hall in October 1977. His return BSO engagement came last summer, for Berlioz's *Damnation of Faust* at Tanglewood and then in Salzburg and Berlin during the orchestra's tour of European music festivals.



Kim Scown

Tenor Kim Scown has been heard throughout Massachusetts in opera, recital, and with orchestra, and he has appeared frequently at Tanglewood, where he was a Vocal Fellow of the Berkshire Music Center for three summers beginning in 1975 and where he met his current teacher, Phyllis Curtin. He has toured Europe with the chorus and orchestra of the New England Conservatory, where he was a student from 1971 to 1975, and he was a featured soloist under Gunther Schuller in the Boston premieres of Berg's *Wozzeck* and Schoenberg's *Gurrelieder.* In addition to his work at

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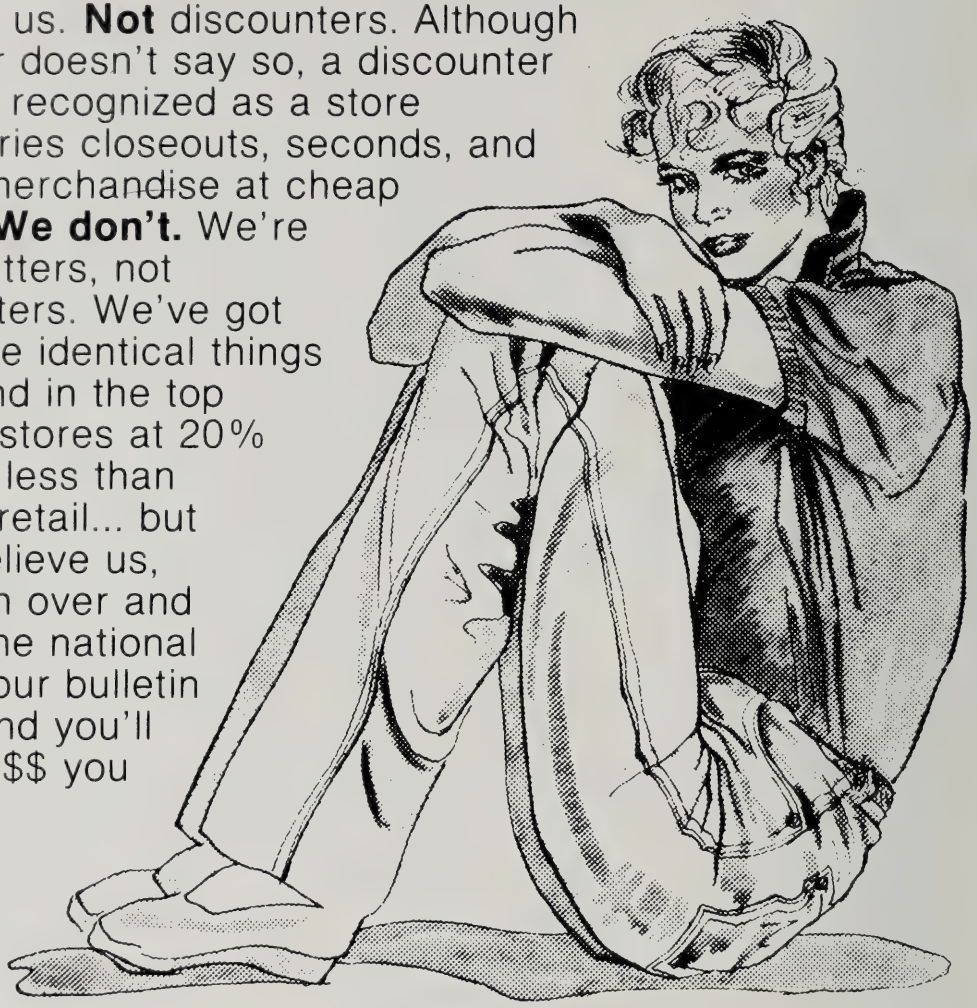


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Tanglewood and the New England Conservatory, Mr. Scown has studied at Boston Conservatory, Humboldt State University, and at summer programs of the University of Southern California, and his teachers have also included Mark Pearson, John Moriarty, and Allen Rodgers. A 1976 winner of the C.D. Jackson Master Award at Tanglewood and a regional finalist in the 1978 New England Metropolitan Opera Auditions, Mr. Scown recently sang the world premiere and recorded for CRI John Harbison's opera *Full Moon in March*. He has also recorded for Philips, Desmar, Golden Crest, and National Public Radio. Mr. Scown sang Klaus-Narr in the Boston Symphony's March/April 1979 performances of Schoenberg's *Gurrelieder* and may be heard on the BSO/Philips record of that work. His most recent appearance with the orchestra was this past April for performances of Mendelssohn's *Elijah* under the direction of Seiji Ozawa.



Keith Kibler

Bass Keith Kibler is a graduate of Union College and the New England Conservatory of Music; he has also studied at the Hochschule für Musik in Vienna and spent two summers as a vocal fellow of the Berkshire Music Center at Tanglewood. Mr. Kibler has performed with virtually all of Boston's leading musical organizations, including the Boston Symphony, the Opera Company of Boston, the Boston Camerata, the Chorus Pro Musica, the Handel and Haydn Society, the Cambridge Society for Early Music, and the Musica Viva, among others. In October of 1978 he was soloist with Seiji Ozawa and the Boston Symphony in Fauré's *Requiem*, and at Tanglewood he has participated in Leonard Bernstein's *Songfest* prepared in part by the

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composer and conducted by Mr. Ozawa. He was a soloist in both *Wozzeck* and *Gurrelieder* at the New England Conservatory during Gunther Schuller's final year there as president, his operatic repertory includes over twenty-five roles, and in 1978 he was a New England-region finalist in the Metropolitan Opera National Auditions. Mr. Kibler has performed with the opera companies of St. Louis and Wolf Trap and may be seen in the PBS production of *La traviata* with Beverly Sills conducted by Julius Rudel. The recipient of a Sullivan Musical Foundation award, he has sung with the Rochester Philharmonic, the Portland Symphony, and the Toledo Symphony, and he has recorded with CRI.



Margaret Cusack

Soprano Margaret Cusack is a Vocal Fellow of the Berkshire Music Center at Tanglewood. Ms. Cusack received her undergraduate and graduate degrees in music from the Oberlin College Conservatory and did additional work in opera at Carnegie-Mellon University. Her principal teachers were Richard Miller at Oberlin and Beatrice Krebs at Carnegie-Mellon, and she presently studies in New York with Joan Caplan. A recent participant in the Goldovsky Opera Institute, Ms. Cusack will sing Luciano Berio's *Circles*, a 1960 Fromm Foundation commission, at this summer's annual Festival of Contemporary Music.



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David Kneuss

David Kneuss, stage director for the Boston Symphony's concert-opera performance of *Tosca*, has been a staff stage director at the Metropolitan Opera for two years and begins his third season there this September. His Met credits include assisting Tito Gobbi when Gobbi restaged the company's *Tosca* production with Shirley Verrett in the title role. Born in Syracuse, Mr. Kneuss is a graduate of the Boston University School of Theater, and he holds a graduate degree in fine arts and directing from the theater division of Carnegie-Mellon University. Before joining the Met his experience was exclusively in theater, and he has also worked with the Philadelphia Opera Company and the Opera Theatre of St. Louis.

John Michael Deegan

John Michael Deegan, scenery and lighting designer for the BSO's concert-opera performance of *Tosca*, is assistant to David Reppa, the staff designer of the Metropolitan Opera, and begins his fourth season there this September. Born in Pittsburgh, Mr. Deegan studied at Carnegie-Mellon University. His experience includes three years with the Opera Company of Boston, for which he designed the Opera New England touring version of *Barber of Seville*, as well as the children's productions of Lukas Foss's *The Jumping Frog of Calaveras County* and Gunther Schuller's *The Fisherman and his Wife*. Mr. Deegan's recent lighting-design credits include *Don Pasquale* for the Houston Grand Opera, and the Houston Ballet's productions of Dvořák's *Symphonic Variations* and Borodin's *Prince Igor*.

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Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center; it celebrated its tenth birthday this past April with performances in Symphony Hall of Mendelssohn's *Elijah*. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of *a cappella* repertory under John Oliver in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* 20th-century American choral music; released last year, this record received a Grammy nomination for Best Choral Performance of 1979. The Tanglewood Festival Chorus may also be heard on a recent release from Philips records, Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances last year and recently named Best Choral Recording of 1979 by Gramophon magazine. Additional recordings with the orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* under Seiji Ozawa and Liszt's *Faust* Symphony with Leonard Bernstein. For New World records, the chorus has recorded Roger Session's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

TANGLEWOOD FESTIVAL CHORUS 1979-80
John Oliver, Conductor

Sopranos

Cynthia Armstong
Virginia K. Bowles
Mary Robin Collins
Lou Ann David
Alice Goodwin-Brown
Charlene Lorion Haugh
Anne E. Hoffman
Alice Honner
Anne M. Jacobsen
Frances V. Kadinoff
Marjorie Katz
Sharon Kelley
Ann K. Kilmartin
Holly Lynn MacEwen
Betsy Moyer
Diana Noyes
Laurie Stewart Otten
Christine M. Pacheco
Charlotte C.R. Priest
Regina Raboin
Judith L. Rubenstein
Ana Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Elizabeth S. Tatlock
Selene Tompsett
Keiko Tsukamoto
Pamela Wolfe

Mezzo-sopranos

Gayna Akillian
Ivy Anderson
Maisy Bennett
Carole S. Bowman
Skye Burchesky
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Ellen Cutler
Catherine Diamond
Patricia V. Dunn
Ann Ellsworth
Dorrie Freedman
Rosanne Gervasi
Thelma Hayes
Leah Jansizian
Christianne King
Jane Lehman
Dorothy W. Love
Sharron J. Lovins
Honey Meconi
Patricia Weinmann Moran
Janice Avery Ould
Gail Rappoli
Linda Kay Smith
Ada Park Snider
Nancy Stevenson
Valerie Taylor
Normandy A. Waddell
JoAnne Warburton
Mary Westbrook-Geha

Tenors

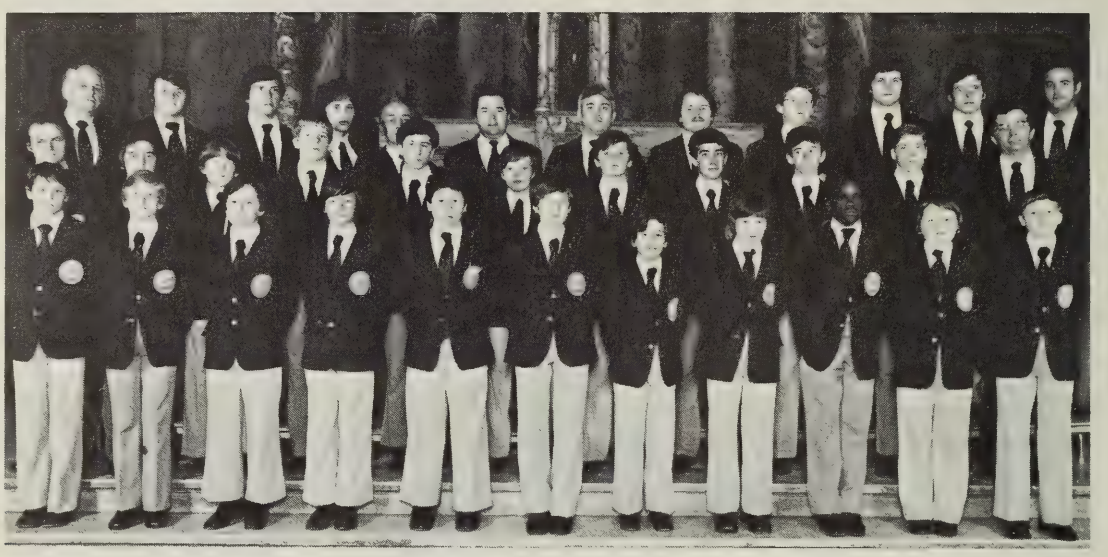
E. Lawrence Baker
Sewell E. Bowers, Jr.
George J. Carrette
Paul Clark
Albert R. Demers
Daniel Doura
Joel Evans
Paul Foster
William E. Good
Robert Greer
Dean Hanson
Edward J. Haugh, Jr.
Wayne S. Henderson
Jim Hepp
Jack MacInnis
Frank Frederick Maxant
F. Brian McConville
David E. Meharry
Isham Peugh
Dwight E. Porter
Ernest Redekop
Robert D. Ruplenas
Robert Schaffel
Paul Scharf
Stephen Andrew Spillane
John Sullivan
Robert Towne
Richard H. Witter

Basses

David H. Bowles
Neil Clark
Charles A. Dinarello
Mark T. Feldhusen
Reese Gautschi
Verne W. Hebard
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Michael Krafka
Peter W. Lert
Henry Magno, Jr.
Frank G. Mihovan
John Parker Murdock
Francisco Noya
Jules Rosenberg
Andrew V. Roudenko
Vladimir Roudenko
Lawrence P. Sanford
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Boston Boy Choir
Theodore Marier, director



In the sixteen years of its existence, the Boston Boy Choir has earned acclaim from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, most recently singing in Mendelssohn's *Elijah* under Seiji Ozawa this past April. The group has also participated in the Ozawa/BSO recording of Berlioz's *Damnation of Faust* for Deutsche Grammophon.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first Music Director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.



Klaus Tennstedt

Klaus Tennstedt made his United States debut with the Boston Symphony Orchestra in December 1974, following his North American debut with the Toronto Symphony. Arriving unknown, he had a phenomenal success with public, press, and the orchestra, and since then he has led the orchestras of New York, Chicago, Philadelphia, Cleveland, St. Louis, Detroit, Los Angeles, Pittsburgh, and Montreal. He has just completed his first season as principal guest conductor of the Minnesota Orchestra, he will hold the same post with the

London Philharmonic next season, and he is music director of the Norddeutscher Rundfunk (NDR) Symphony Orchestra in Hamburg.

Born in Merseburg, Germany in 1926, Mr. Tennstedt studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became first concertmaster of the Municipal Theater in Halle/Salle, and later its principal conductor. The general directorship of the Dresden Opera followed in 1958, and that of the State Orchestra and Theater in Schwerin in 1962. After escaping from East Germany in 1971, he applied for asylum in Sweden and conducted in Göteborg and Stockholm before becoming general music director of the Kiel Opera in West Germany. His first appearances on this side of the Atlantic came three years later.

Under his exclusive recording contract for Angel/EMI, Mr. Tennstedt has embarked on two major projects: a complete Mahler symphony cycle, of which Nos. 1, 5, and 9, as well as the Adagio of the Tenth, are already available, and the complete Schumann symphonies, of which No. 3, the *Rhenish,* has been released. He has also recorded the Grieg and Schumann piano concertos with Horacio Gutiérrez, and the Brahms First Concerto with Garrick Ohlsson.

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Thursday, 31 July at 8:30

GILBERT KALISH and
MALCOLM FRAGER, piano
EVERETT FIRTH and
ARTHUR PRESS, percussion

Four-hand piano music of Debussy, Schumann, and Brahms; Bartók Sonata for two pianos and percussion

Friday, 1 August at 7
(Weekend Prelude)

CHARLES KAVALOVSKI, horn
HAROLD WRIGHT, clarinet
LUIS BATLLE, piano

BEETHOVEN
Horn Sonata in F
BRAHMS
Clarinet Sonata in E-flat

Friday, 1 August at 9

BOSTON SYMPHONY ORCHESTRA
KLAUS TENNSTEDT, conductor
MALCOLM FRAGER, piano

BEETHOVEN
Piano Concerto No. 1
BRAHMS
Symphony No. 4

Saturday, 2 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
Women of the TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY
Nocturnes
SCHUBERT
Symphony in C, *The Great*

Sunday, 3 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
KATHLEEN BATTLE, soprano
KATHERINE CIESINSKI, mezzo-soprano
KENNETH RIEGEL, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHUBERT
Symphony No. 3
MOZART
Requiem

Thursday, 7 August at 8:30

MAUREEN FORRESTER, contralto
JOHN SHIRLEY-QUIRK, bass-baritone
JOHN NEWMARK, piano

Music of Purcell, Wolf, Brahms, Fauré, Ravel, and Dvořák

Friday, 8 August at 7
(Weekend Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of Gabrieli, Praetorius, and Ives

Friday, 8 August at 9

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ
Tristia
Sara la baigneuse
"Royal Hunt and Storm"
from *Les Troyens*
Symphonie fantastique

Saturday, 9 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SIR COLIN DAVIS, conductor
MAUREEN FORRESTER, contralto
JOHN SHIRLEY-QUIRK, bass-baritone

MOZART
Symphony No. 36, *Linz*
MAHLER
Des Knaben Wunderhorn

Sunday, 10 August at 2

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
JOHN BROWNING, piano

HAYDN
Symphony No. 104, *London*
RAVEL
Piano Concerto for left hand
SCHUMANN
Symphony No. 2

Coming Concerts at the BERKSHIRE MUSIC CENTER

Saturday, 26 July at 2 p.m.
Boston University Tanglewood Institute
Young Artists Vocal Program,
Leonard Atherton conducting

Saturday, 26 July at 4 p.m.
Boston University Tanglewood Institute
Young Artists Instrumental Program,
Chamber Music

Sunday, 27 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 27 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 30 July at 8:30
Berkshire Music Center Orchestra
Gustav Meier and Conducting
Fellows conducting

Saturday, 2 August at 2:30 p.m.
Fellowship Program Vocal Recital

Sunday, 3 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 3 August at 8:30 p.m.
Fellowship Program Chamber Music

Wednesday, 6 August at 8:30 p.m.
Boston University Tanglewood Institute
Chamber Music Concert

Saturday, August 9 through
Saturday, August 16
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MUSIC

Sunday, 10 August at 10 p.m.
Fellowship Program Chamber Music

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* * *

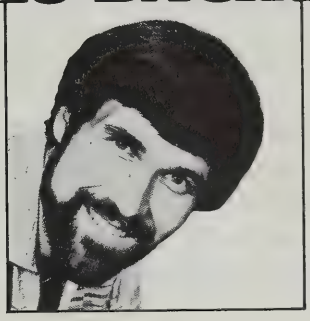
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July 31 Luise Vosgerchian

Walter W. Naumburg Professor of Music
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August 7 George Kidder

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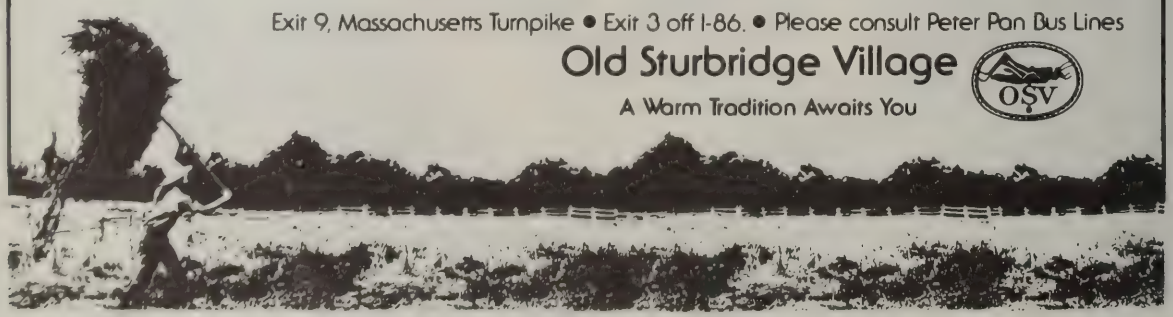
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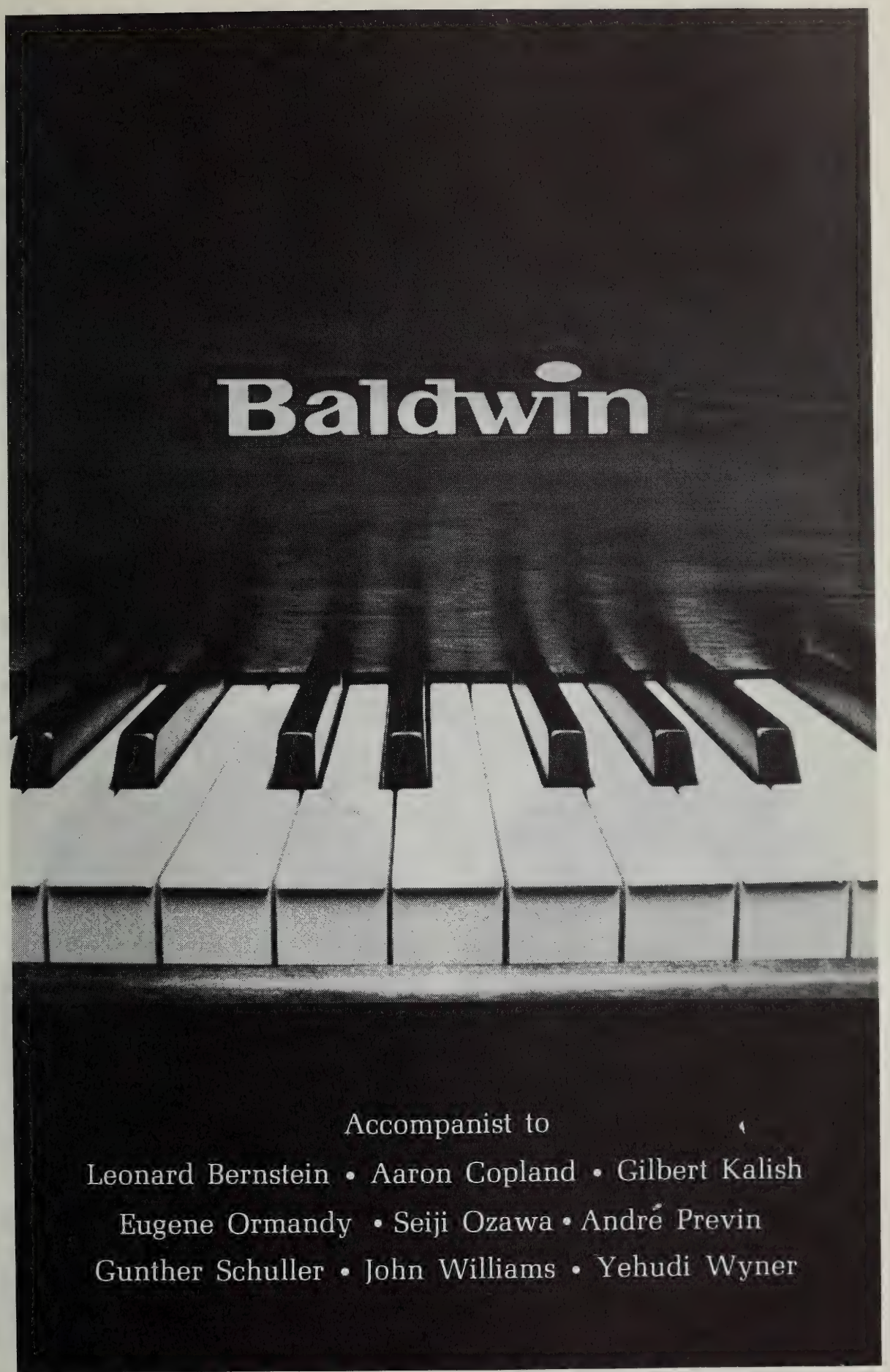
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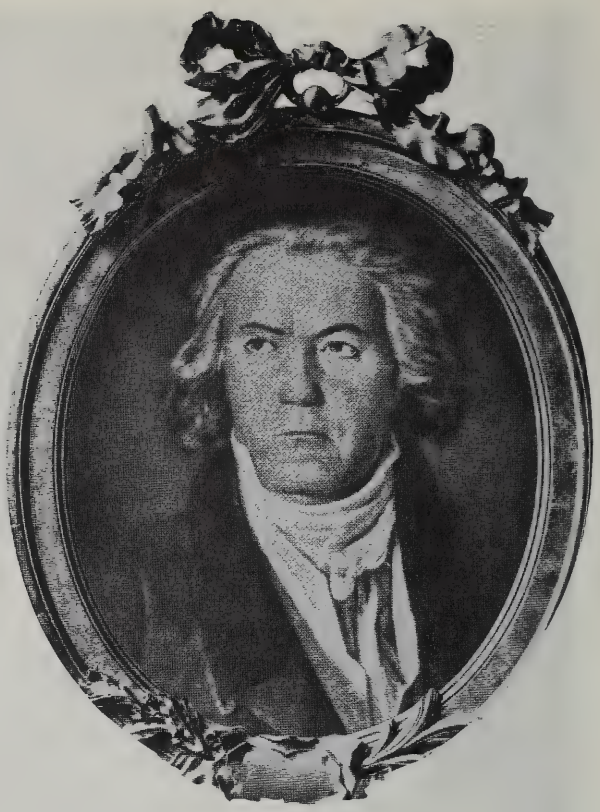
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TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

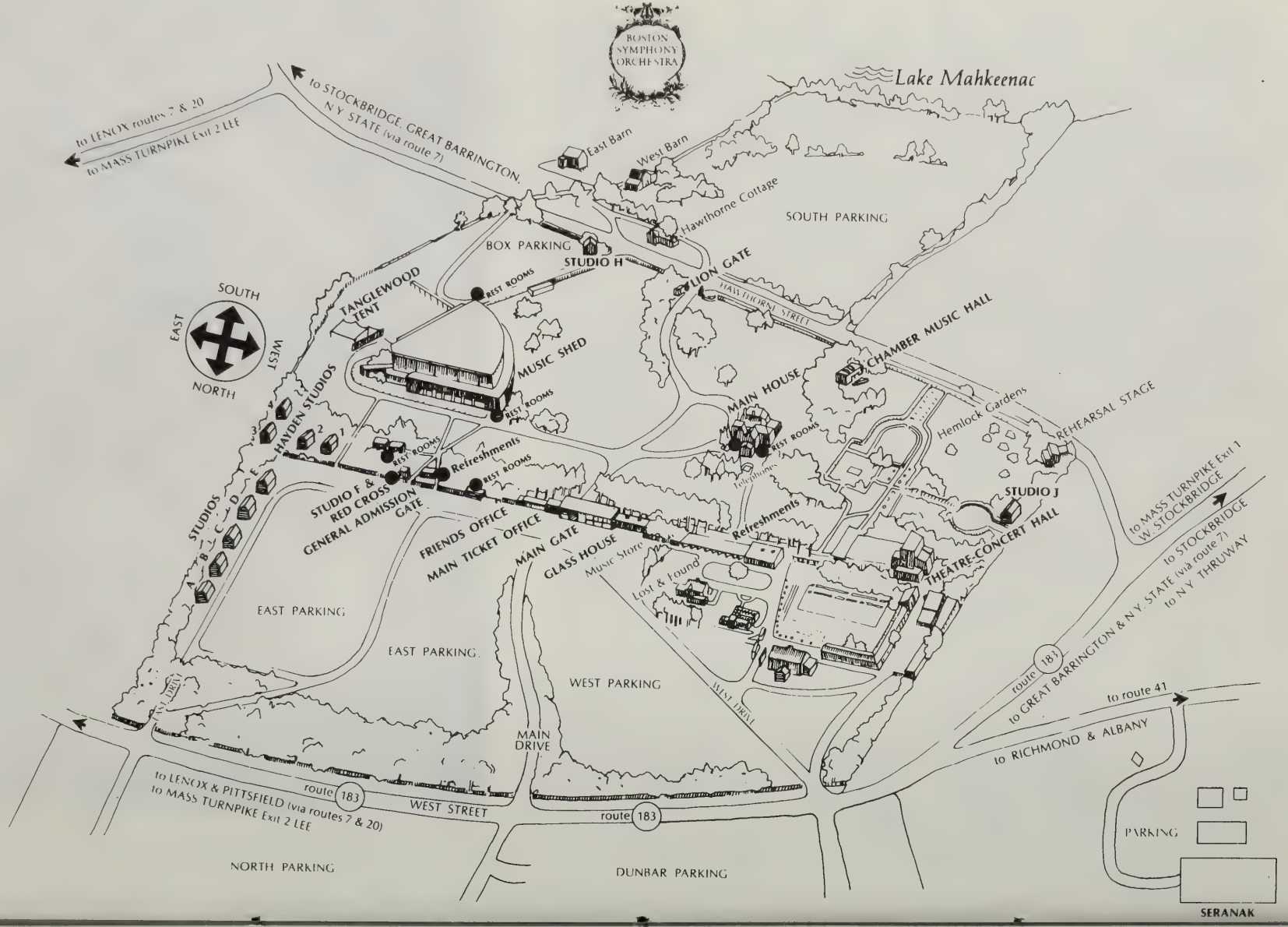
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, now celebrating its fortieth anniversary, and which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



TANGLEWOOD LENOX MASSACHUSETTS



TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

BSO

Tanglewood Shed Renovation Announced

BSO Board of Trustees President Nelson J. Darling, Jr., announced in July that a $934,000 renovation project for the Tanglewood Shed will begin construction on Tuesday, 2 September, following the close of the present Berkshire Music Festival season. The project will provide new backstage facilities for orchestra members and guest artists, including tuning rooms, dressing rooms, and a music library; administrative offices; and indoor and outdoor reception facilities. The project will not affect the present stage or seating area of the Shed, but will replace and more than double in size the existing backstage area, which has been in need of expansion and renovation for many years.

Funding for the project will be provided through the BSO's centennial fundraising drive, BSO/100, the orchestra's five-year campaign to raise $15.7 million. "Although we are still $2.2 million short of our BSO/100 goal, we are confident that the goal will be reached and that the major portion of the cost of the new construction will be provided within the campaign," said Darling. "We are also hopeful of receiving one or two challenge grants to help defray costs of the renovation project."

The new addition to the Shed, designed by Warren Platner Associates of New Haven, Connecticut, and to be constructed by Joseph Francese, Inc., of Pittsfield, Massachusetts, will be a glass-walled, structural-steel pavilion with wide overhanging roofs; it will be surrounded by landscaped, enclosed terraces, providing exterior garden spaces to be used as reception areas for both performers and public. The Tanglewood Shed, the country's first outdoor concert-theater, was designed by Eliel Saarinen, and the construction in 1938 of the original design was executed by Josef Franz of Stockbridge. Since then, a series of temporary extensions has been added to the back of the Shed to accommodate the growing need for library space, tuning, rehearsal, and changing rooms, and management offices. Warren Platner designed the present stage, built in 1959, as well as the present audience configuration and seating, completed in 1970. Platner's firm has been working on design plans for the expansion of the Shed for the past ten years.

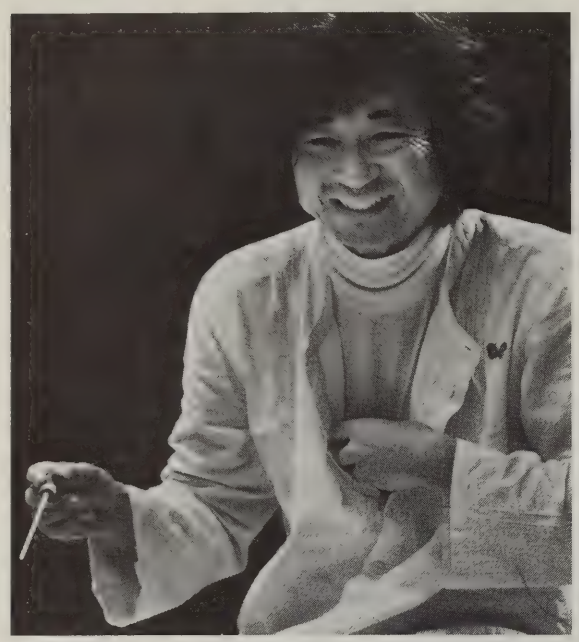
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Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake,* violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder,* taped live in Symphony Hall last year.



During the intermission or after the concert...



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BOSTON SYMPHONY ORCHESTRA

1979/80

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L., Enid, and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

**Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpani
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison



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1980 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 31 July at 8:30

MALCOLM FRAGER and
GILBERT KALISH, piano
EVERETT FIRTH and
ARTHUR PRESS, percussion

SCHUMANN/DEBUSSY — Six Etudes in the form of a canon, Opus 56
Nicht zu schnell
Mit innigem Ausdruck
Andantino
Innig
Nicht zu schnell
Adagio

BRAHMS — Variations on a theme of Robert Schumann, Opus 23

DEBUSSY — *Petite Suite*
En Bateau
Cortège
Menuet
Ballet

INTERMISSION

BARTÓK — Sonata for Two Pianos and Percussion
Assai lento—Allegro molto—Vivacissimo
Lento, ma non troppo
Allegro non troppo

Baldwin piano

NOTES

The unlikely collaboration between Schumann and Debussy, at the remove of some fifty years, came about when Debussy prepared four-hand arrangements of several earlier works for the publisher Durand. The original piece was composed by Schumann in 1845, at a time when he was becoming more and more interested in contrapuntal studies, and it was published as a work for the pedal piano. This instrument, unfamiliar then and much rarer now, consisted of a standard piano keyboard with a mechanism to allow the playing of notes by pedals, as on an organ; it was probably most frequently used by organists for their practice at home. Debussy's arrangement for two pianos thus provided a practical means of playing the score in the absence of a pedal piano.

Brahms chose to use a theme by Schumann in his Opus 23 Variations as an act of homage to the friend who had aided him in his early youth and whose family he more or less adopted after Schumann's death (the present set of variations, in fact, was dedicated to Schumann's daughter Julie). Brahms was certainly aware of the somewhat bizarre origins of the theme: in February 1854, while in a state of serious mental aberration, Schumann wrote this idea as the basis for a set of variations, claiming that it had been dictated by angels from his illustrious predecessors Mendelssohn and Schubert. Brahms wrote his set of variations on the theme in November 1861 and published it in 1863. In keeping with the origin of the music, Brahms retains the melancholy mood of Schumann's theme almost throughout, but culminates in a triumphal funeral march to suggest the apotheosis of his friend.

With the possible exception of a few songs, the *Petite Suite* is the earliest work by Debussy to achieve frequent performance. It was composed in 1888, when he was twenty-six, and published the following February by Durand. The composer himself played the first performance with his publisher's son Jacques, a fellow conservatory student. Surprisingly enough the piece passed almost unnoticed for a time. It is now among Debussy's best known piano works, full of grace and charm, although not at all typical of the revolutionary composer that Debussy later became. Still, it remains a highly polished piece of salon music, which is, no doubt, all Debussy intended it to be.

Béla Bartók attended a festival of new music held in Salzburg in 1922, at which his first violin sonata was to be performed. While there, the composers in attendance decided to found the International Society for Contemporary Music (ISCM) with the English musicologist Edward J. Dent as president. From that time on Bartók was active in the society and contributed frequently to its festivals. Moreover his membership was responsible for the creation of the Sonata for Two Pianos and Percussion, which was commissioned by the Basel chapter of the ISCM in 1937. Bartók accepted the commission in May, composed the sonata in July and August, and played the premiere (with his wife Ditta Pásztory as second pianist and percussionists Fritz Schiesser and Philipp Rühlig) in Basel on 16 January 1938. Later, when the war forced him to leave Hungary for the United States, the sonata was the first work he and Ditta played

in public a few days after their arrival on 29 October 1940, in a concert sponsored by the New Friends of Music. A few years later he reworked the sonata as a concerto for two pianos and orchestra. He and Ditta played the first performance with the New York Philharmonic under Fritz Reiner in January 1943, in what proved to be Bartók's last public appearance; his health suddenly became conspicuously worse, and he never recovered it completely.

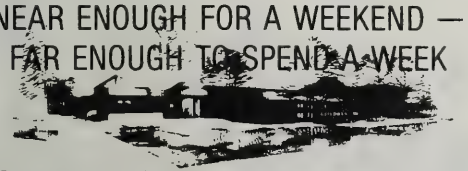
The first movement, with its brooding opening, is as long as the other two combined, an elaborate structure with four quite different thematic ideas played off against one another. One of the features that distinguishes the thematic entities throughout the movement is their varied rhythmic groupings. The movement is written in 9/8 time quite consistently, and the first slow chromatic winding theme generally expresses the normal subdivision into 3+3+3 eighth-notes, but the second idea, with a kind of rhythmic "oom-pah" effect, sounds like a measure of 4/4 with an extra eighth-note tacked on: 2+2+2+3. One advantage of this arrangement is that unpitched percussion instruments alone can refer to the thematic ideas by projecting their characteristic rhythms, although in this first movement the percussion instruments play a reinforcing role more than a thematic one.

Gradually, though, the percussion plays a more and more thematic role in the second and third movements. The Lento is a fairly simple ternary pattern but filled with richly colorful effects in Bartók's characteristic "night music" style in the middle section. In the final Allegro non troppo, the xylophone introduces the dance-like principal theme of Bartók's motoric folklore.

It is interesting that Bartók seems to have been especially intrigued by the combination of piano sound with percussion. He exploited many percussive effects in the first two piano concertos, but when he came to write the Third, in 1945, he used the percussion very sparingly, as if he had decided that he had solved all the musical problems that concerned him with that combination of instruments in this brilliant sonata, composed seven years earlier.

—Steven Ledbetter

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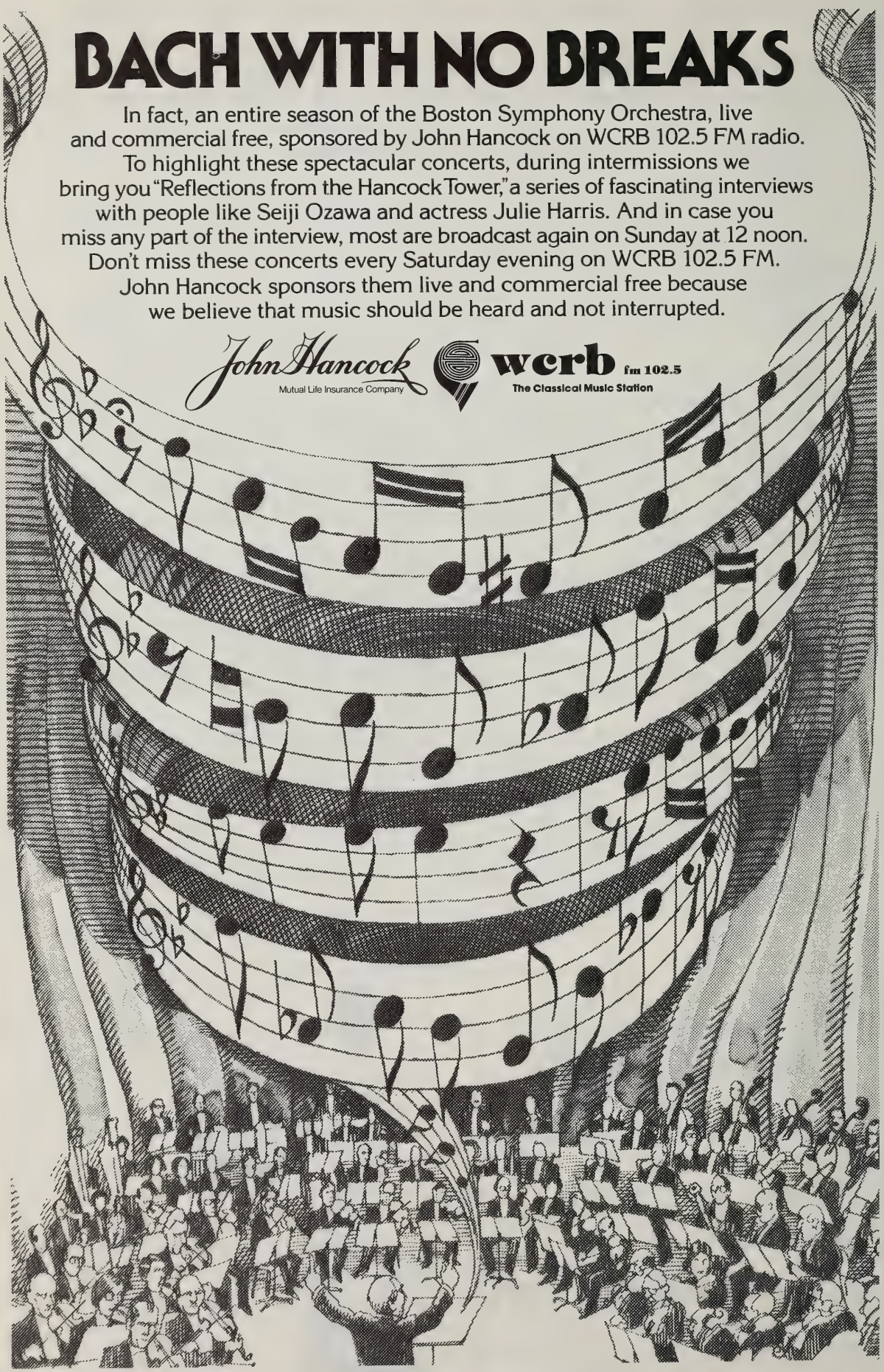


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1980 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Weekend Prelude

Friday, 1 August at 7

CHARLES KAVALOVSKI, horn
HAROLD WRIGHT, clarinet
MARGO GARRETT, piano
LUIS BATLLE, piano

BEETHOVEN — Sonata in F for horn and piano, Opus 17
Allegro moderato
Poco Adagio, quasi andante—Rondo: Allegretto moderato
Mr. KAVALOVSKI and Ms. GARRETT

BRAHMS — Sonata in E flat for clarinet and piano, Opus 120, No. 2
Allegro amabile
Allegro appassionato
Andante con moto—Allegro
Mr. WRIGHT and Mr. BATLLE

Baldwin piano

NOTES

The horn offered special difficulties to any composer of Beethoven's day who wanted to write a substantial solo work for it. The valves that make the modern horn capable of playing any of the twelve pitches in the chromatic scale had not yet been developed, so horn players and composers who wrote for them were more or less limited to the pitches of the overtone series (though they could obtain some chromatic pitches by inserting a hand inside the bell of the instrument to adjust the length of the vibrating air column, but this had such a drastic effect on the tone color that it was avoided). Obviously, when writing for an instrument limited to relatively few pitches, the composer had to be very careful about modulations—the farther he got from the home key of the horn, the fewer notes it could play in the ensemble. For this reason, classical works for solo horn tend to be on the brief side and to avoid elaborate harmonic entanglements. In Beethoven's case he almost even avoids a slow movement (which is normally in a different key) by linking the brief Adagio directly to the final rondo as if it were simply a short introduction.

Beethoven is reported to have composed the sonata in less than a day for a famous horn virtuoso of the time, Giovanni Punto, with whom he gave the first performance in the Vienna Court Theater on 18 April 1800. The audience was so enthusiastic that, despite house rules forbidding encores, the soloists played the entire sonata over again at once. A horn sonata is something of a biological sport for Beethoven, and it is fascinating to observe how he handles the recalcitrant combination, giving the brass player themes of harmonically simple outline so that the piano will have greater flexibility in harmonizing them. Thus he can hope to hide the technical limitations inherent in the instrument at the time and still produce an attractive piece. It was a challenge to Beethoven, one that he obviously overcame with notable success.

In 1890, when Brahms delivered the manuscript of his String Quintet in G, Opus 111, to his publisher, he remarked that no further compositions were to be expected from him. He was only fifty-seven, but he had aged rather suddenly in the preceding few years and felt himself ready to retire to a more relaxed life. That he did not, in fact, cease composition at that time is largely due to his encounter with a brilliant clarinetist named Richard Mühlfeld, whom he first heard in 1891. His response to Mühlfeld's playing was to compose no fewer than four major additions to the not overlarge repertory of chamber music involving the clarinet: the Trio for piano, clarinet, and cello, Opus 114, the Quintet for clarinet and strings, Opus 115, and two sonatas for clarinet and piano, Opus 120. In all of these the clarinet projects an autumnal lyricism that seems to fuse the very nature of the instrument with the way that Mühlfeld apparently played it. There is a caricature by Adolph von Menzel made during the first performance of the Clarinet Quintet showing a disheveled Mühlfeld, his hair going every which way, playing his instrument with total concentration; the drawing is inscribed "Euterpe herself approaches." Euterpe was the muse of lyric poetry, and the inscription evokes the long-breathed melodic flow of these seemingly relaxed works. I say

"seemingly relaxed" because, despite their elegiac character, all of them are built from a motivic tautness achieved by few composers.

The E flat sonata, last of the four compositions for Mühlfeld, begins with an Allegro amabile; the heading already suggests relaxation (*"amabile"* means "amiable, rather sweet"), but there is a firm hand guiding the seemingly unbroken song. The second movement, Allegro appassionato, is more like a real scherzo than many such movements in the work of Brahms, but it also has an emphatic weight balanced by the two outer movements, both of which seem more at ease. The last movement combines the features of a slow movement and finale into a single set of variations that runs through an Andante con moto before pumping up to an Allegro (in the minor) and yielding to the more tranquil coda.

—Steven Ledbetter



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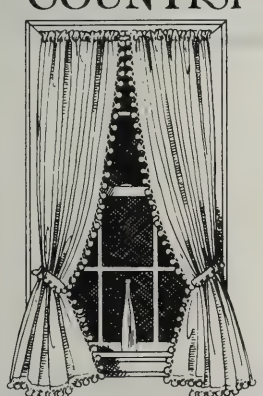
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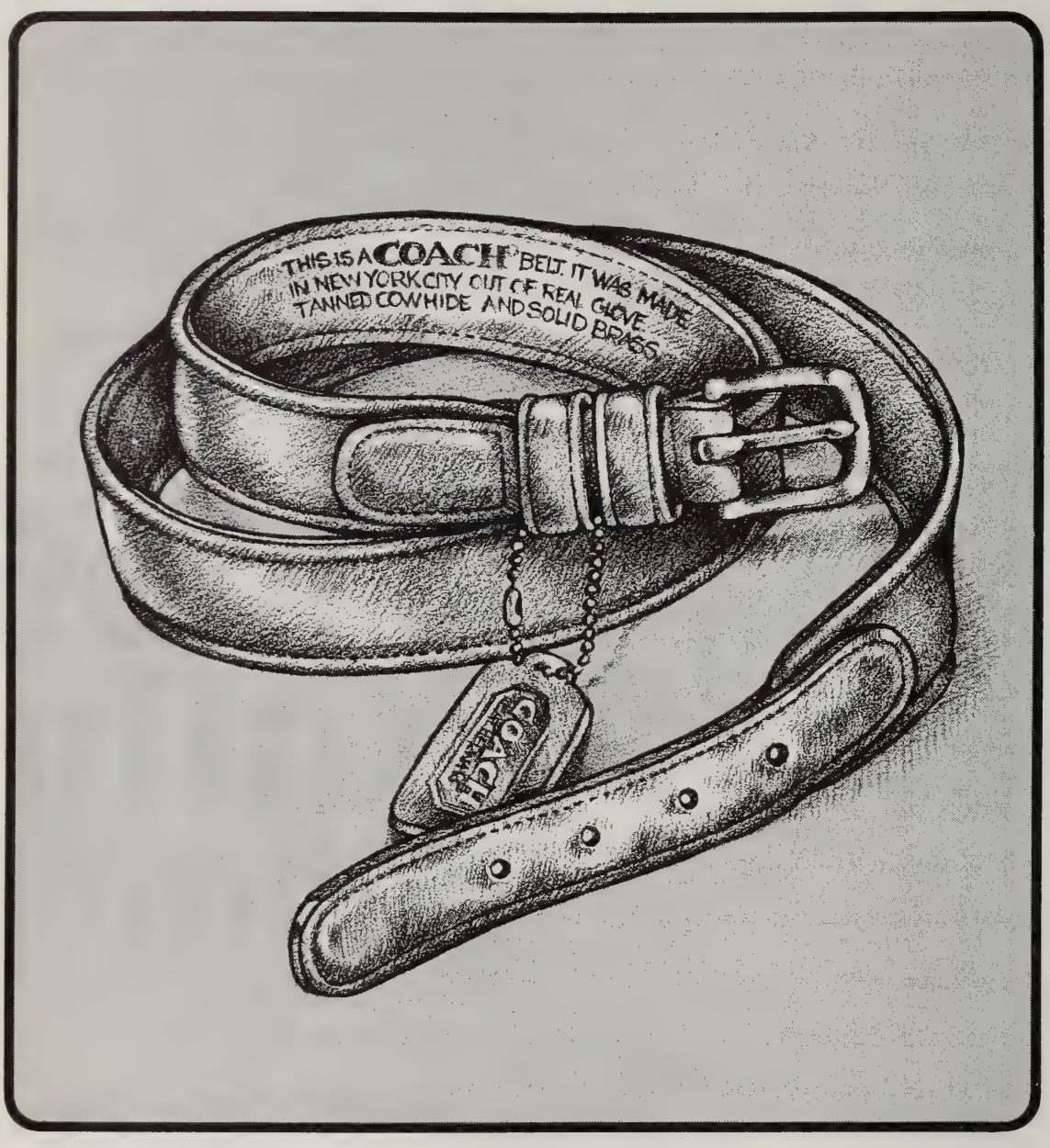
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BEETHOVEN — Piano Concerto No. 1 in C, Opus 15
Allegro con brio
Largo
Rondo: Allegro scherzando

MALCOLM FRAGER

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98
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Andante moderato
Allegro giocoso
Allegro energico e passionato

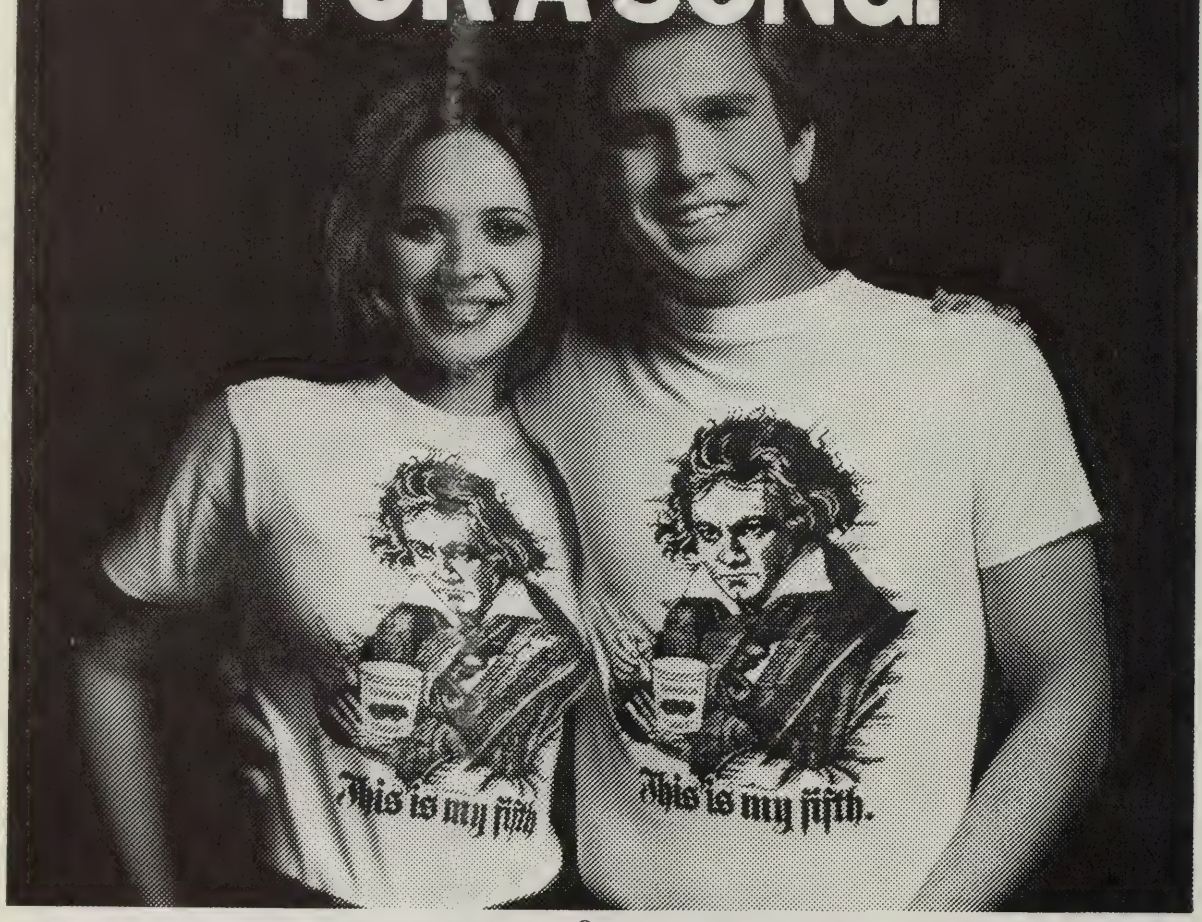
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NOTES

Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15

Ludwig van Beethoven was born in Bonn, Germany, probably on 16 December 1770 (his baptismal certificate is dated the 17th) and died in Vienna on 26 March 1827. The so-called First Piano Concerto was composed in 1798, three years after the work known as the Second Concerto. It is scored for solo piano with an orchestra of flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

A composer who was also a virtuoso performer in the classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing (and thus been forced to forego playing in public) he might well have continued writing piano concertos all his life (there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it).

Actually Beethoven had already written at least two piano concertos before writing "Number 1." The first was composed in 1784 while he was still in Bonn and was never published. About 1795 he composed the B flat concerto in Vienna and played it fairly frequently. Probably because performances were a reasonable source of income (and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication) Beethoven withheld this concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.

The First Concerto, in C major, also proved financially remunerative to Beethoven. He composed it about 1798 and played it in Prague that year. It marks a significant advance over its predecessor and was published almost immediately; perhaps it was the success of the C major concerto that induced Beethoven to rework the earlier B flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B flat and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key (though with surprising feints to foreign tonalities, the first of which is E flat). The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme (which had been little more than hinted at in the orchestral statement). The development

starts with a sudden upward sideslipping that leads to an extended passage in E flat (an echo of the unexpected earlier appearance of that key). The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme fortissimo in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.) Malcolm Frager will play one of Beethoven's cadenzas at this performance.

The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat sforzandos and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

—Steven Ledbetter

Johannes Brahms
Symphony No. 4 in E minor, Opus 98

Johannes Brahms was born in Hamburg, 7 May 1833, and died in Vienna on 3 April 1897. His first mention of his Fourth Symphony is in a letter of 19 August 1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, Brahms gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C. F. Pohl. Brahms conducted the first orchestral performance at Meiningen on 25 October 1885. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, kettledrums, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind

you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen,* chamber music including the G major Violin Sonata, C major Trio, and F major String Quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*: "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen. The little town had a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen orchestra was one of Europe's elite musical organizations. Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger.* He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins, with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of

celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on



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another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is forte rather than fortissimo. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

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Andante con moto
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NOTES

Claude Debussy
Nocturnes

Claude Debussy was born at Saint-Germaine-en-Laye on 22 August 1862 and died in Paris on 25 March 1918. The three Nocturnes, *which went through an extended genesis described below, were composed during the 1890s.* Nuages *and* Fêtes *were first performed in Paris on 9 December 1900; the entire work achieved its first performance in Paris on 27 October 1901.* Nuages *is scored for two flutes, two oboes and English horn, two clarinets, three bassoons, four horns, timpani, harp, and strings.* Fêtes *is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets in F, three trombones and tuba, two harps, timpani, cymbals, snare drum, and strings.* Sirènes *is scored for three flutes, oboe and English horn, two clarinets, three bassoons, four horns, three trumpets in F, two harps, wordless female chorus, and strings.*

The first performance of the *Prélude à l'après-midi d'un faune* in 1894 had made Debussy instantly famous. By the date of that performance Debussy had already embarked upon his next major orchestral work, the *Nocturnes,* which, with *Pelléas et Mélisande,* were to occupy his attention for the rest of the 1890s. It seems that *Nocturnes* went through at least two prior versions before resulting in the music we know today, although the composer's manuscripts for the earlier versions—if they were ever written out—no longer exist. As early as 1892, when Debussy was planning a tour of the United States (which never took place), he wrote to his patron Prince Poniatowski that the work he was planning to introduce during the tour, *Trois Scènes au crépuscule (Three Scenes at Twilight),* was "almost finished, that is to say that the orchestration is entirely laid out and it is simply a question of writing out the score." This work was based on the poem *Scènes au crépuscule* by Debussy's friend Henri de Régnier, a close associate of Mallarmé. Since the music of this version does not survive at all, it is impossible to compare it to the final work, but it is worth noting that one of the poems involved the imagery of flutes and trumpets that could have inspired *Fêtes,* and a reference to a female choir might have motivated the presence of women's voices in *Sirènes.*

Be that as it may, the first appearance of the actual title *Nocturnes* in Debussy's work comes in a letter written late in 1894 to the great Belgian violinist Eugène Ysaÿe, to whom the composer wrote: "I am working on three Nocturnes for violin and orchestra that are intended for you. The first is scored for strings; the second for three flutes, four horns, three trumpets and two harps; the third is a combination of both these groups . . . This is, in fact, an experiment in the various arrangements that can be made with a single color—like the study of gray in painting." Debussy greatly admired a series of paintings entitled "Nocturnes" by the American artist Whistler, and the musical title could well have been suggested by that connection. Moreover, the composer's reference to "the study of gray in painting" recalls Whistler's best-known work (still the only American painting on display in the Louvre), known popularly as "Whistler's Mother," but called by the artist "Arrangement in Black and

Gray." He was also familiar with the work of other impressionists: Gauguin, Renoir, Pissarro and Sisley, and he was especially fond of Turner.

Two years later Debussy wrote again to Ysaÿe, requesting that he defer the first performance of the *Nocturnes* until he could give it in Brussels. This would suggest that a full score for the violin-and-orchestra version existed at that time, though no one has ever seen it. If such a score does exist, its rediscovery would be a wonderful contribution to our knowledge of Debussy's musical thought. In any case, between 1897 and 1899 Debussy completely recast the work in its present form.

Debussy's comment likening his music to "the study of gray" fits best with *Nuages (Clouds),* one of his most personal musical expressions. The subdued orchestral colors and dynamics (mostly piano and pianissimo, with but two forte passages, each lasting only a measure or two) hold the music within carefully prescribed limits. The spare opening gesture in clarinets and bassoons, alternating open fifths with thirds, grows and intensifies in the divided string parts, while the English horn solo interpolates a chromatic figure that outlines a diminished fifth. This English horn figure keeps reappearing, virtually without change, like a solid object around which the clouds float and swirl. Debussy himself wrote a program for the work in which he said that "*Nuages* renders the unchanging aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white."

The clouds have dispersed for the second movement, *Fêtes (Festivals).* Debussy is supposed to have said that he was inspired by merrymaking in

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the Bois de Boulogne, although the brilliant processions through Paris at the time of the Franco-Russian alliance, signed in 1896, probably played a part in the final conception of the music, with its fanfares heard softly in the distance, growing to a splendid display, and then fading away as the music dissolves again into silence.

Debussy's fascination with the sea surfaces repeatedly in his music, from the third *Nocturne,* called *Sirènes (Sirens),* to certain passages in *Pelléas et Mélisande,* and culminating in the great sea symphony *La Mer. Sirènes* is music of iridescent color, of decoration without themes in the normal sense, of fluid rhythmic interplay. Literary inspiration may have come either from a poem of Henri de Régnier *(L'Homme et la Sirène)* or from one of Swinburne *(Nocturne);* both poems deal with mermaids and the effects of their love on mortals. The instrumental use of the women's chorus, singing wordlessly, evokes the song of these sirens from the ocean's depths.

—Steven Ledbetter

Franz Schubert
Symphony No. 8 in C, D.944
(old No. 7 or No. 9; *The Great*)

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828, the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde*). Otto Biba, the present archivist of the society, writes that "paper and scribal evidence make it clear that sometime in the early 1830s, and for an undetermined occasion, several duplicate orchestral parts were prepared. Moreover, the finale of the symphony was performed in a public concert in Vienna in 1836." The first fully authenticated public performance, heavily cut, took place on 21 March 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombones, timpani, and strings.*

Schubert's great C major Symphony, D.944,* has been listed sometimes as his Ninth, sometimes—rather less often in recent years—as his Seventh. In an attempt to be rational, and backed by the authority of the 1979 revised edition of the Deutsch catalogue, we call it his Eighth. The great C major acquired the number seven, logically enough at the time, as the next known symphony after No. 6, the *Unfinished* being still buried in the attic of Anselm Hüttenbrenner's house at Ober-Andritz. But the editors of the complete Schubert edition that came out in Germany

*D. stands for Otto Erich Deutsch (1883-1967), Schubert's Köchel. His thematic catalogue of Schubert's works first appeared in 1951.

between 1883 and 1897 chose to disregard chronology and put the *Unfinished* Symphony after the seven complete ones, which is how it came by its familiar number eight. Renumbering the great C major Symphony as No. 9 was sensible in so far as it sorted out the chronological relationship of this work and the *Unfinished,* but a nuisance in that it left the number seven unaccounted for. A rational numbering of Schubert's later symphonies makes the *Unfinished* No. 7 and the C major No. 8. We all survived the renumbering of the Dvořák symphonies some twenty or thirty years ago; we mean to try it now with Schubert.

But to get back to the present symphony—most reference works give 1828 as the date of composition. We know, however, that Schubert began work on a symphony while on vacation in Gmunden and Gastein in July and August 1825. There are many references to this project, and speculation about it has led to such things as Joseph Joachim's orchestrating the Grand Duo for piano, D.812, on the assumption that it was the missing *Gastein* Symphony. There is, however, no such creature. Schubert did indeed begin a symphony on his 1825 summer vacation, finishing it in 1826, and in October of that year presenting it to the Vienna Society of the Friends of Music who at once hired two copyists to prepare a set of performance parts. This work is the great C major Symphony. Presumably, Schubert later found occasion to make some revisions, and the date of March 1828 on the manuscript indicates when he made the fair copy of the score in its final form. Resting his argument on the interpretation of biographical data and "the evidence of one's ears," John Reed, an English writer, made a persuasive argument for that dating in his book *Schubert: The Final Years,* published in 1972. Happily, criticism and scholarship corroborate one another's findings. Michael Griffel, an American scholar using methods and criteria quite different from Reed's and working primarily at text-critical and manuscript studies, arrived at essentially the same conclusions concerning the C major Symphony's place in the Schubert chronology. The recent studies by Robert Winter at the University of California, Los Angeles, of the manuscript paper itself sew the case up.





Though Schubert was a much more performed composer in Vienna during his lifetime than we would infer from the traditional telling of the story of his life, his symphonies were slow to attain wide public circulation. Schubert's older brother Ferdinand, himself an organist and teacher, owned a copy of the C major Symphony that he had had made; this was the score Robert Schumann saw when he spent the winter of 1838-39 in Vienna and which he excitedly recommended to Mendelssohn. The players of the Leipzig Gewandhaus Orchestra managed the difficult work with enough success to encourage Mendelssohn to repeat it three times the following season, but their colleagues in Paris and London would not allow François-Antoine Habeneck and Mendelssohn to rehearse it, the London violinists collapsing with laughter when they came to the 88 consecutive measures of triplet eighth-notes accompanying the finale's second theme. Paris finally heard the work in 1851, and that devoted Schubertian, August Manns, successfully got his Crystal Palace Orchestra through it five years later.* (It is interesting that Boston heard it on 6 October 1852, before London, and New York even earlier, on 11 January 1851, before either Paris or London.) In the 1850s, the great C major became established in the repertory, and about 1868 Schubert's friend Josef Hüttenbrenner was able to refer to it as "now taking first place in Germany after Beethoven."

Apropos cuts of the sort Mendelssohn made in order to sell the piece in Leipzig, Beethoven's former amanuensis Anton Schindler was a vigorous advocate of that solution: professing greatly to admire the work, he commented that the second and fourth movements were "lengthy to the point of boredom" and blamed Habeneck's failure in Paris on his refusal to heed his, Schindler's, advice on cutting. Though it continued far into the first half of this century, that discussion can now be considered as laid to rest. Indeed, one of the most impressive features of this symphony is its magnificent and relaxed comfort at occupying and moving about within its own length. It is, on the other hand, generally forgotten that Schumann's famous remarks on that subject in a letter to Clara Wieck (and recycled for his review in the *Neue Zeitschrift für Musik*) were made on the basis of Mendelssohn's blue-penciled version: "Clara, I was in a state of bliss today . . . all the instruments are human voices; it is gifted beyond measure, and this instrumentation, Beethoven notwithstanding—and this length, this heavenly length, like a novel in four volumes, longer than the Ninth Symphony!" Those last words are romantic hyperbole: even uncut, with all repeats taken, and at the most absurd imaginable tempi, "longer than the Ninth" has got to be wrong by a good ten minutes.

Schumann was of course right in pointing out the originality and inspiration of Schubert's orchestral concept. Justly, the most famous spots are those brief and solemn phrases of pianissimo trombones in the first Allegro and, in the second movement, the passage Schumann describes so beautifully, "where a horn, as though calling from afar, seems to come

*Manns, German by birth, but active in England from 1854 until his retirement in 1901, gave the first public concert performances of Schubert's first three symphonies, respectively in 1881, 1877, and 1881!

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from another sphere. Everything else is hushed, as though listening to some heavenly visitant passing through the orchestra." The whole of the Andante con moto (the precautionary "con moto" was an afterthought) is characterized by a singular sonorous charm; perhaps from that point of view, the most extraordinary achievement of all is the combination of delicacy with vigorous, inventive life that informs the introduction to the first movement.

For that matter—and this, too, Schumann understood better than most later critics—the compositional and rhetorical idea of the symphony as a whole is no less striking than its sound. This is nowhere more true than in the first movement, with its quasi-variation introduction gradually gathering momentum to spill into the Allegro, and with the master-stroke of returning at the very end to the horn tune of the beginning, but metamorphosed into a rush of fierce and headlong energy. The second and fourth movements, too, show astounding capacity for drastic, shattering climaxes. (Ever since the first edition of 1840, printed scores have put a diminuendo mark under the final unison C. This is nonsense and, as in the analogous instance of the end of the C major Cello Quintet, D.956, it arises from Schubert's habit of making his accent marks so big and so emphatic that editors misread them.)

—from notes by
Michael Steinberg

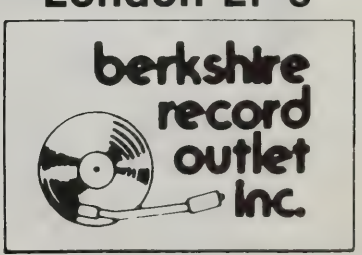
Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

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Adagio maestoso—Allegro con brio
Allegretto
Menuetto: Vivace
Presto vivace

INTERMISSION

MOZART — Requiem in D minor, K.626

Requiem
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus Dei
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NOTES

Franz Schubert
Symphony No. 3 in D, D.200

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began his Third Symphony on 24 May 1815, broke off work partway through the first movement, began again on 11 July, and completed the symphony on 19 July. It was likely performed in private by an amateur orchestra which had grown out of the Schubert family string quartet, but it had its first public performance only on 19 February 1881, when August Manns conducted it at the Crystal Palace in London. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In 1815, when he was eighteen, Schubert's future was doubtful. His strongest and most natural inclinations were toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father had taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist and his father the cellist. Like his brothers, Schubert had been sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of *Hofkapellmeister* Antonio Salieri, and there, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory regularly included symphonies of Haydn and Mozart, the first two of Beethoven, and overtures, as well as music by other composers. It was this orchestra that played Schubert's First Symphony, in D major, which he completed in October of 1813.

1813 was also Schubert's last year at the *Stadtkonvikt*. His voice had broken the previous summer, ending his time as a chorister, and he left there in November of 1813, turning down a fellowship, perhaps due to a disciplinary matter. Now came the crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time he managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which Schubert himself successfully conducted at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig* (the pathbreaking *Gretchen am Spinnrade* was written on 19 October the year before). Despite all this, the break from schoolmastering came only after friendships with individuals like Josef von Spaun, eight year's Schubert's senior, who had helped

organize the *Stadtkonvikt* orchestra and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

There is, however, nothing uncertain about the boundless energy which characterizes the fast movements of Schubert's first three symphonies. The upward-rushing scales of the Third Symphony's adagio introduction play an important part in the Allegro which follows. The dotted rhythms of the first theme, for clarinet, and second theme, for oboe, provide much of the energy which, along with punctuation from brass and drums, keeps things moving; the prominence of these rhythms, plus the contour of the first theme, have led many commentators to see in this symphony foreshadowings of the great C major, played here last night. (Those inclined to look for such resemblances may find them also in the four-note upbeat-motive of the Third Symphony's finale.)

Given the shaping and structure of the marchlike Allegretto, and assuming Haydn as a model, we have every reason to expect from

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Schubert a theme-and-variations movement in second place. Instead we get a middle section with a jaunty new tune given first to oboe, then to flute, and a repetition of the march to round things out. For his third movement, Schubert writes the most vigorous minuet we're likely to encounter, offset by a "real" Trio (with instrumentation reduced to oboe, bassoon, and strings) of "oom-pah-pah" charm.

The tarantella theme of the whirlwind finale is darkened by minor-mode shadows and marked by offbeat punctuations from the non-string instruments, and the continued momentum through the second theme is maintained by one of the oldest tricks in the book: the winds move up, the strings move down, and everyone gets louder. Practically the only pauses in the music come between the movement's main sections, but the obvious gearshifts at these points are as amusing as they are startling. Schubert continues to have his fun for as long as he knows we'll listen, and only then does he bring this "madcap affair," as one Schubert scholar has described it, to a stop.

—Marc Mandel

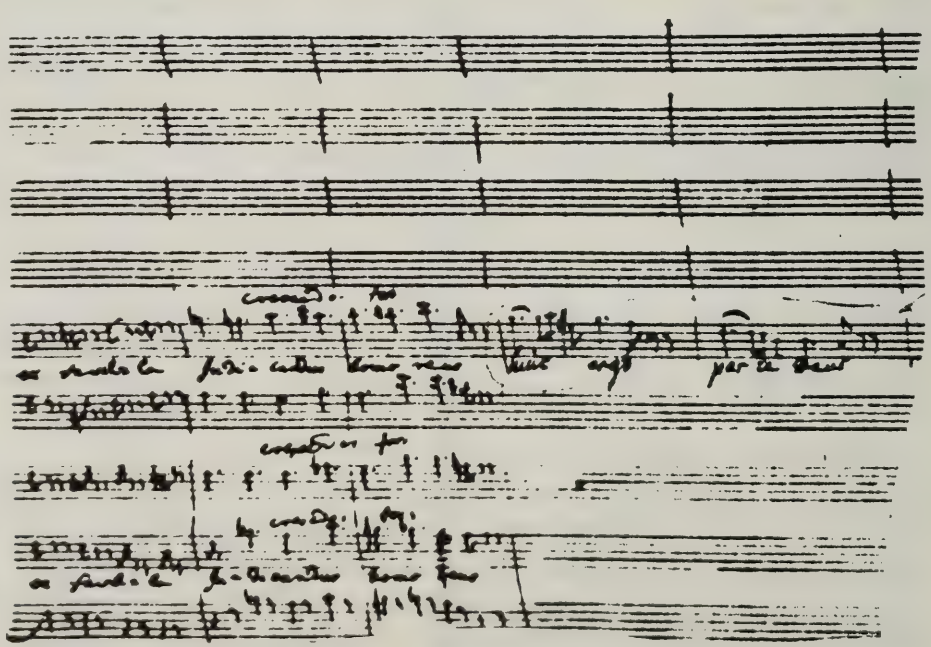
Wolfgang Amadè Mozart
Requiem in D minor, K.626

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He worked on the Requiem during the last five months of his life, but left it unfinished; it was completed (to fulfill a commission) by his pupil Franz Xaver Süssmayer. The first performance of the work was given in the new monastery church at Wiener Neustadt on 14 December 1793, though it was billed as a work by Franz, Count Walsegg-Stuppach, who had commissioned the piece anonymously with the intention of passing it off as his own, to be used on the occasion of a solemn Mass in memory of his wife. Mozart's scoring is most unusual, though it fits the expressive needs of a Requiem: he omits all the brighter woodwind instruments—flutes and oboes—and replaces the clarinet with its darker relative, the basset horn. He also omits horns from the brass section. The resulting ensemble consists of solo vocal quartet (soprano, alto, tenor, and bass), mixed chorus, and an orchestra of basset horns, bassoons, and high trumpets in pairs, three trombones, strings, and organ (as continuo instrument).

Sometime during the summer of 1791—in June or July—Mozart received a mysterious visitor, the "gray messenger," who offered him 50 ducats as the first half of the commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money that the commission would bring, but the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. He even seems to have taken the "gray messenger" as some sort of emissary of Death. Still, he set to work and sandwiched composition of the Requiem into three stages interrupted by other responsibilities. He did some work in the mid-summer period before leaving for Prague on 25 or 26 August to attend the first performance of *La clemenza di Tito*, which he had

composed at breakneck speed in eighteen days. Then, after he returned to Vienna in mid-September, he continued working (having finished *The Magic Flute* on 28 September and the Clarinet Concerto the next day) until the middle of October, when his wife Constanze took the score away from him because she feared it would damage his now precarious health. He began to be obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had poisoned himself (from which delusions arose the legend that his "rival" Salieri had in fact poisoned him, a tale that has been disproven on many occasions but keeps popping up again nonetheless). But a more lucid spell from the middle of November allowed him to work on the Requiem and even make one final public appearance to direct the first performance of his *Little Masonic Cantata.* He discussed the piece with his pupil Süssmayer, who had already helped him out by composing the recitatives for *La clemenza di Tito,* and on at least one occasion a quartet of friends gathered to sing through some of the vocal parts, with Mozart himself taking the alto line. By 3 December he felt well enough to talk of getting up, but the next day he took a drastic turn for the worse. A priest administered the last rites, and a doctor (who would come only when the performance he was attending at the theater was finished) showed up long enough to order cold poultices placed on the composer's feverish forehead. Mozart lost consciousness and died about an hour after midnight, eight weeks short of his thirty-sixth birthday.

Constanze's first concern was that the torso of the Requiem be brought to completion; otherwise, she feared, she might have to return the



The last page of Mozart's score of the Lacrimosa, *showing where he broke off the work; only the four chorus parts and the instrumental bass line have been written in. The two extra bars of soprano circled in pencil were written by Joseph Eybler, his one attempt to complete a passage that Mozart left unsketched. Süssmayer did not use these two measures in the final version.*

advance on the commission. Although there has always been some doubt as to how far Mozart sketched the work, it is clear that he had actually finished the opening Introit and the Kyrie. He had, with one exception, drafted the long Sequence (the *Dies irae*, etc.) and the Offertory in his normal full sketch—the vocal parts written out complete and essential elements of the orchestration indicated—but the actual final details of the orchestration were left for later. Only the final section of the Sequence, the *Lacrimosa*, was still just a fragment; Mozart composed the vocal parts for the first eight measures—as far as the powerful crescendo on a rising chromatic line in the soprano—and then, as if the effort was too much for him, he broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of completing the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But when it came to composing *ex nihil* from the point where Mozart dropped the work, he wrote out two measures of the soprano line in the *Lacrimosa* and decided to give it up. Constanze then turned to Süssmayer, who recopied the entire completed part of the manuscript (since there were already two different handwritings in the original score, it would be hard to pass it off as a work of Mozart's to Count Walsegg), wrote his own orchestration for the *Dies irae* movements, and completed the rest of the Requiem, possibly—though this has never been proven, since documentation is totally lacking—on the basis of sketches left by Mozart or of verbal instructions given by the composer before he died. Certainly Mozart discussed the piece incessantly in his last days—it was haunting him. And Süssmayer may well have taken notes which have not survived. In any case, the remaining movements—Sanctus, Benedictus, Agnus Dei, and Communion *(Lux aeterna)*—seem to be Süssmayer's work, although they are close enough to Mozart's style to make credible the assertion that the student worked with notes from the master. Süssmayer claimed that the idea of rounding out the Requiem musically by adapting the opening Introit and Kyrie to the closing Communion was his own, but it is also a procedure that was normal in Viennese Mass compositions of the day—and not only Mozart's. All in all, Süssmayer accomplished his task with, in the words of Johannes Brahms, "as much industry as piety." He himself kept for some years the secret that Mozart had not finished the work, but by 1800 the facts began to come out, confirmed by both Süssmayer and Constanze Mozart.

However much we may wish that Mozart had lived to complete the entire Requiem—and many more works after that!—we can be grateful for the assiduous devotion of Süssmayer through which we have a performable version of the last item in the Köchel catalogue of Mozart's works, a work of somber and impressive beauty, rising to great heights of power and drama, and soaring (for a time) with the ineffable grace that was Mozart's.

—Steven Ledbetter

1. INTROITUS

Requiem

Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Grant them eternal rest, O Lord: and let everlasting light shine on them. To thee, O God, praise is meet in Sion, and unto thee shall the vow be performed in Jerusalem. Hearken unto my prayer: unto thee shall all flesh come.

2. KYRIE

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy upon us;
Christ, have mercy upon us;
Lord, have mercy upon us.

3. SEQUENCE

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

The day of wrath, that day shall dissolve the world in ashes, as witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

What trembling shall there be when the Judge shall come who shall thresh out all thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded when the creature shall rise again to answer to the Judge.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

A written book shall be brought forth in which shall be contained all for which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

And therefore when the Judge shall sit, whatsoever is hidden shall be manifest; and naught shall remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I say in my misery? Whom shall I ask to be my advocate, when scarcely the righteous may be without fear?

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty, who freely savest the redeemed; save me, O fount of mercy.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Remember, merciful Jesus, that I am the cause of thy journey, lest thou lose me in that day.

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary: thou didst redeem me, suffering the cross: let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance, give the gift of remission before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty; my face blushes at my sin. Spare, O God, me, thy suppliant.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary, and didst hear the thief's prayer, hast given hope to me also.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but do thou, good Lord, show mercy, lest I burn in everlasting fire.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me place among thy sheep and put me apart from the goats, setting me on the right hand.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded and devoted to sharp flames, call thou me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, kneeling in supplication, a heart contrite as ashes, take thou mine end into thy care.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Lamentable is that day on which guilty man shall arise from the ashes to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

Spare then this one, O God, merciful Lord Jesus: give them peace. Amen.

Please turn the page quietly.

4. OFFERTORIUM

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti et semini eius.

O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion; lest Tartarus swallow them; lest they fall into the darkness. But let Saint Michael the standardbearer bring them forth into the holy light: which thou didst once promise unto Abraham and his seed.

Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini eius.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today: which thou didst once promise unto Abraham and his seed.

5. SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

6. BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

7. AGNUS DEI

Agnus Dei qui tollis peccata mundi; dona eis requiem. Agnus Dei qui tollis peccata mundi; dona eis requiem sempiternam.

Lamb of God, that takest away the sins of the world: give them rest. Lamb of God, that takest away the sins of the world: give them eternal rest.

8. COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.

Let everlasting light shine on them, O Lord, with thy saints for ever; for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

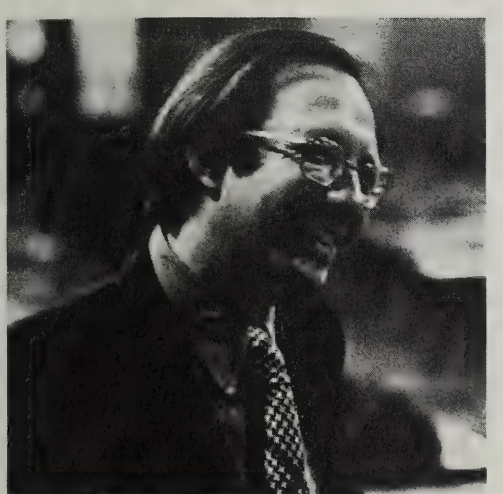
Grant to the departed eternal rest, O Lord: and let everlasting light shine on them.



Malcolm Frager

Pianist Malcolm Frager divides his time equally between Europe and the United States playing more than one hundred concerts each season, and among his recent recordings is a digital disc of Chopin piano works for Telarc records. A student of the renowned Carl Friedberg, who was a pupil of Clara Schumann and Johannes Brahms, Mr. Frager is also a *magna cum laude* graduate in languages from Columbia University. His fluency in seven languages stands him in good stead on international tours, and once, when during a South American tour a pedal fell off the piano, he remained on stage chatting with the audience in Spanish while it was being repaired. He is versatile at handling different types of problems: on one occasion he played a recital during a power blackout in a dark hall, a miner's lamp on his head.

Mr. Frager was the first pianist ever to win both the Edgar M. Leventritt Competition and the Queen Elisabeth of Belgium International Music Competition. Born in St. Louis in 1935, he began studying piano when he was four, gave his first concert in his home town at six, and made his debut as soloist at ten with the St. Louis Symphony under Vladimir Golschmann. He is now the most widely-traveled pianist of his generation, having at recent count played in over seventy foreign countries with every major orchestra. Mr. Frager has performed regularly with the Boston Symphony since his initial appearances at Tanglewood in 1963.



Gilbert Kalish

Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played

concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for Columbia, CRI, Desto, Folkways, and Nonesuch; his recordings for the latter company include several volumes of Haydn piano sonatas and Charle Ives's *Concord* Sonata. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at Tanglewood's Berkshire Music Center.



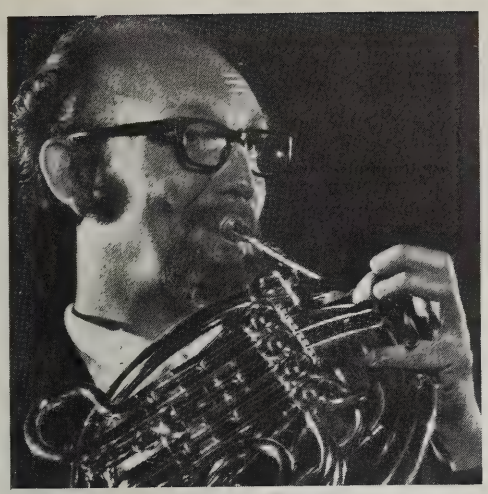
Everett Firth

Born in Winchester, Massachusetts, Everett Firth studied at Juilliard, at the New England Conservatory of Music, and at the Berkshire Music Center; his teachers included his predecessor in the Boston Symphony, Roman Szulc; Saul Goodman, for many years timpanist of the New York Philharmonic; George Stone, and Lawrence White. Mr. Firth joined the BSO's percussion section in 1952, becoming solo timpanist upon Szulc's retirement three years later. He is also head of timpani and percussion at the New England Conservatory and at the Berkshire Music Center, and a member of the Boston Symphony Chamber Players. He has composed music for percussion ensemble and has published numerous articles and books in his field of expertise.



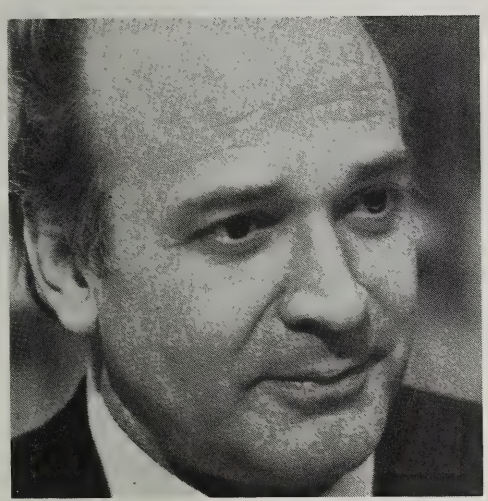
Arthur Press

Born in Brooklyn, New York, Arthur Press studied at the Juilliard School, where his teachers were Morris Goldenberg and Saul Goodman. At that time, he played in Latin and jazz nightclub bands, as well as performing music of John Cage and other contemporary composers. Before joining the Boston Symphony in 1956, Mr. Press played with the Little Orchestra Society of New York under Thomas Scherman and was solo percussionist at New York's Radio City Music Hall. He has been head of the Boston Conservatory's percussion department since 1967, and, with several BSO colleagues, he is a member of the jazz ensemble, the *WUZ*.



Charles Kavalovski

Charles Kavalovski, the Boston Symphony's principal horn, joined the orchestra during the summer of 1972. Formerly principal horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career, he taught and did research at several leading universities, including the Massachusetts Institute of Technology. He is currently adjunct professor of both music and physics at Boston University, a faculty member at Tanglewood's Berkshire Music Center, and a member of the Boston Symphony Chamber Players.



Harold Wright

Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony.

Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's Clarinet Quintet, and Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin. His recording of the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony has recently been released by Deutsche Grammophon. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.



Margo Garrett

Born in Raleigh, North Carolina, pianist Margo Garrett received her undergraduate degree in piano accompaniment and chamber music from the North Carolina School of the Arts and her master's degree from the Manhattan School of Music. During her college years, Ms. Garrett spent summers teaching at the Accademia Chigiana in Siena, Italy, and also toured as pianist for a chamber group including faculty members from both the Accademia and the North Carolina School of the Arts. She spent two years teaching at the North Carolina School of the Arts, during which time she also studied accompaniment and chamber music with Samuel Sanders at Juilliard, and she is now a faculty member at the Manhattan School of Music and at Sarah Lawrence College in Bronxville, New York. In addition, this is her second summer as a faculty coach in the vocal program of the Berkshire Music Center at Tanglewood.

In the fall of 1978, Ms. Garrett was accompanist for a Juilliard-sponsored program of concerts and master classes in Seoul, Korea, and she has been invited to return there for her own series of master classes in January of 1981. This past season, in addition to vocal and chamber music concerts throughout the country, Ms. Garrett was accompanist for the international vocal competition in Vieña del Mar, Chile, and she was invited by Queen Juliana of The Netherlands to play at a concert celebrating the opening of a museum exhibit devoted to the House of Orange. Ms. Garrett has recorded for RCA, CRI, and the Musical Heritage Society.



Luis Batlle

Pianist Luis Batlle has a wide reputation throughout South America, the United States, and Europe for his solo piano and chamber music performances. He has toured Argentina and Uruguay in duo-recital with violinist Salvatore Accardo, performing the complete Beethoven sonata cycle; he has made several solo tours of Russia; and he has been a frequent participant at the Marlboro Music Festival. Mr. Batlle, a former director of the Kolischer Conservatoire in Montevideo and a juror for the 1974 Tchaikovsky

Competition in Russia and the 1976 Bach Competition in Washington, D.C., is currently Professor of Music at Boston University, where he coaches piano and chamber music. Mr. Batlle is co-director with Rudolf Serkin of the Institute for Young Performing Musicians in Guilford, Vermont (he moved from Uruguay to Vermont in 1978), and he has recorded for the Marlboro Recording Society, Columbia, and Telefunken.



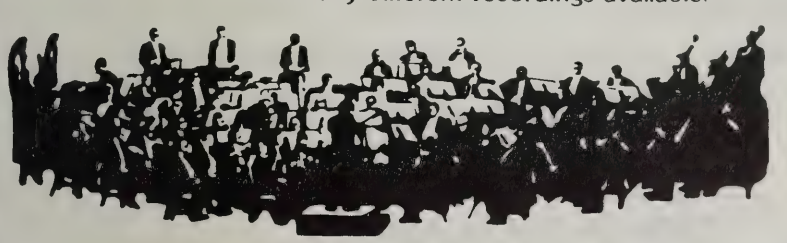
Klaus Tennstedt

Klaus Tennstedt made his United States debut with the Boston Symphony Orchestra in December 1974, following his North American debut with the Toronto Symphony. Arriving unknown, he had a phenomenal success with public, press, and the orchestra, and since then he has led the orchestras of New York, Chicago, Philadelphia, Cleveland, St. Louis, Detroit, Los Angeles, Pittsburgh, and Montreal. He has just completed his first season as principal guest conductor of the Minnesota Orchestra, he will hold the same post with the London Philharmonic next season, and he is music director of the Norddeutscher Rundfunk (NDR) Symphony Orchestra in Hamburg.

Born in Merseburg, Germany in 1926, Mr. Tennstedt studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became first concertmaster of the Municipal Theater in Halle/Salle, and later its principal conductor. The general directorship of the Dresden Opera followed in 1958, and that of the State Orchestra and Theater in Schwerin in 1962. After escaping from East Germany in 1971, he applied for asylum in Sweden and conducted in Göteborg and Stockholm before

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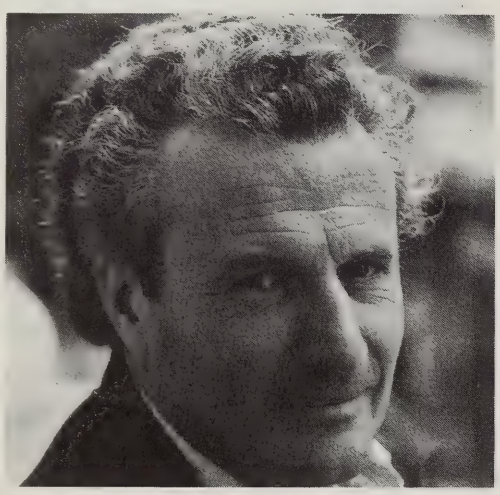


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becoming general music director of the Kiel Opera in West Germany. His first appearances on this side of the Atlantic came three years later.

Under his exclusive recording contract for Angel/EMI, Mr. Tennstedt has embarked on two major projects: a complete Mahler symphony cycle, of which Nos. 1, 5, and 9, as well as the Adagio of the Tenth, are already available, and the complete Schumann symphonies, of which No. 3, the *Rhenish,* has been released. He has also recorded the Grieg and Schumann piano concertos with Horacio Gutiérrez, and the Brahms First Concerto with Garrick Ohlsson.



Sir Colin Davis

The recently knighted Sir Colin Davis, Principal Guest Conductor of the Boston Symphony, is Music Director of the Royal Opera, Covent Garden, and Principal Guest Conductor of the London Symphony Orchestra as well. He has been decorated by the governments of England, France, and Italy, and his European engagements include regular concerts with the Berlin Philharmonic, the Amsterdam Concertgebouw, and the Orchestre de Paris. Since his American debut in 1960 with the Minneapolis Symphony, Mr. Davis has conducted the orchestras of New York, Philadelphia, Los Angeles, and Boston. He made his debut at the Metropolitan Opera in 1967 with a new production of *Peter Grimes* and returned there for *Pelléas et Mélisande* and *Wozzeck.* He has conducted the Boston Symphony Orchestra



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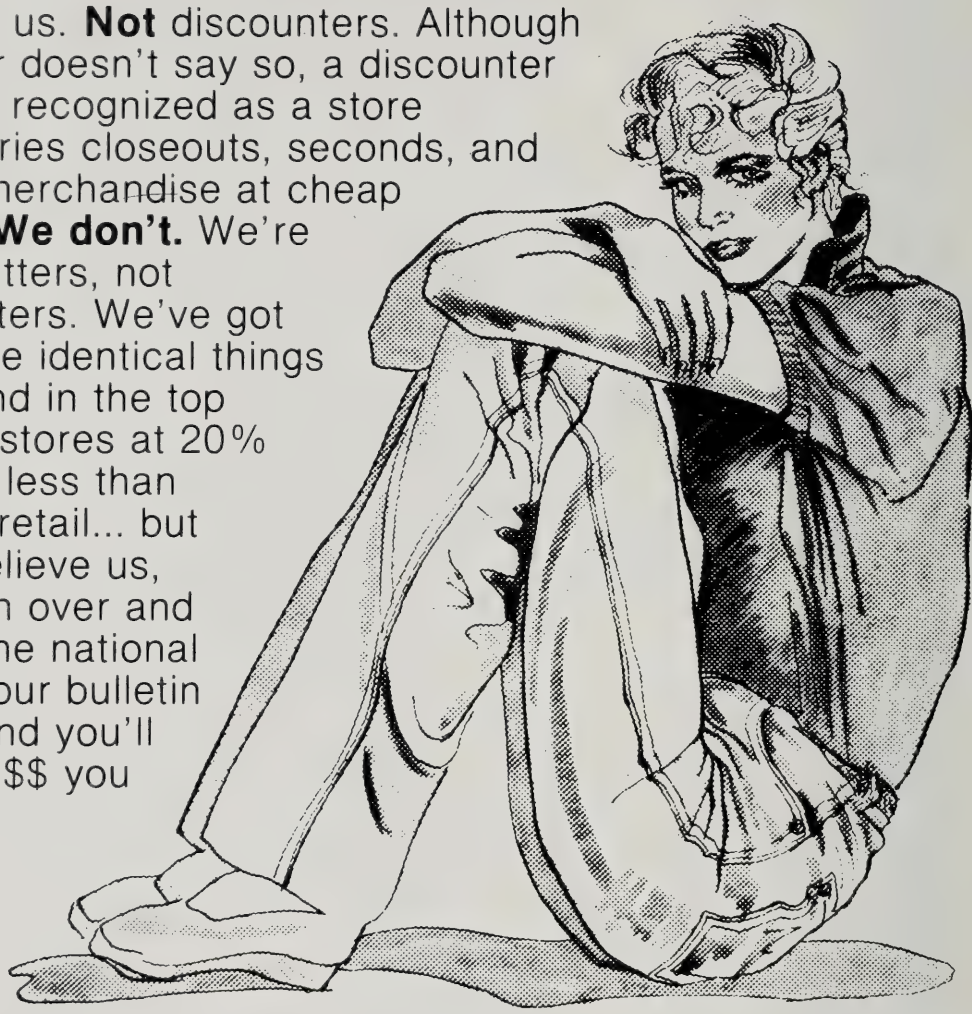


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annually since 1967 and became the BSO's Principal Guest Conductor in 1972.

From 1959 to 1965, Mr. Davis was music director of Sadler's Wells (now English National) Opera, where he conducted over twenty operas. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic debut there came in 1965. He was principal conductor of the BBC Symphony Orchestra until 1971, at which time he became music director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro, Don Giovanni, La clemenza di Tito,* and *Idomeneo,* Tippett's *Midsummer Marriage, The Knot Garden,* and *The Ice Break,* Wagner's *Ring* cycle, Berlioz's *Les Troyens,* and Benjamin Britten's *Peter Grimes.* The first British conductor ever to appear at Bayreuth, Mr. Davis opened the 1977 festival there with Wagner's *Tannhäuser,* a production filmed by Unitel.

Mr. Davis records regularly with the Boston Symphony, Amsterdam Concertgebouw, London Symphony, and Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro, Don Giovanni,* and *Così fan tutte,* symphonic and operatic works by Sir Michael Tippett, a Berlioz cycle for which he has received the Grosse Deutschen Schallplattenpreis, and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Tchaikovsky First Piano Concerto with the BSO and Claudio Arrau, the Dvořák Eighth Symphony with the Concertgebouw, Puccini's *La bohème,* and Britten's *Peter Grimes.* Future releases with the Boston Symphony will include the Grieg and Schumann piano concertos, both with Mr. Arrau, and Schubert's great C major Symphony.

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Kathleen Battle

Soprano Kathleen Battle has recently emerged as a major international singer. During the 1977-78 season she made her San Francisco Opera debut as Oscar in *Un ballo in maschera,* her Metropolitan Opera debut as the Shepherd in *Tannhäuser,* her Houston Grand Opera debut as Nanetta in *Falstaff,* and her debut appearances as soloist with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, and the Vancouver Symphony. She is now a regular guest with these and other orchestras, returns to major opera houses also including those of the Netherlands and Glyndebourne, and is a regular participant at summer festivals like Ravinia, Ambler, Saratoga, Grant Park, and the Cincinnati May Festival. Her recital appearances have included Cincinnati, Chicago, and the Frick Collection in New York, and she is a favorite vocal soloist of the Chamber Music Society of Lincoln Center. Some of her early successes included Susanna in *Le nozze di Figaro* with the New York City Opera, Pamina in *Die Zauberflöte* with the Michigan Opera Theater, and Oscar in *Ballo* with the Frankfurt Opera.

Born in Portsmouth, Ohio, Ms. Battle received her bachelor's and master's degrees from the College-Conservatory of Music, University of Cincinnati, where she was a student of Franklin Bens. She made her professional debut at the invitation of Thomas Schippers, appearing in the Brahms *German Requiem* at the Festival of Two Worlds in Spoleto, and her many awards include those of the Martha Baird Rockefeller Fund, the Sullivan Foundation, and the WGN-Illinois Opera Guild Audition of the Air. Ms. Battle made her BSO debut in Verdi's *Four Sacred Pieces* and the Mozart C minor Mass under the direction of James Levine in March of 1978.



Katherine Ciesinski

Delaware-born mezzo-soprano Katherine Ciesinski has won acclaim internationally and at home for her performances in opera, concert, and recital. First-prize winner of both the Geneva International Competition and, by unanimous decision of the judges, the Concours International de Chant de Paris, Ms. Ciesinski first received national attention for her portrayal of Erika in the televised Spoleto Festival USA production of Barber's *Vanessa.* Her Santa Fe Opera debut as Countess Geschwitz in the American premiere

of the three-act version of Berg's *Lulu* under Michael Tilson Thomas accorded her international recognition, and this was followed immediately by her debut as Siebel in Gounod's *Faust* for the Chicago Lyric Opera's 25th-anniversary opening night gala production filmed by Unitel for European and American television. A frequent soloist with many of this country's finest orchestras, including those of Philadelphia, Cleveland, and San Francisco, Ms. Ciesinski has also been heard with the Berlin Radio Symphony, the Zurich Tonhalle, the Paris Radio Orchestra, and the Vienna Philharmonic. She has been acclaimed in recital from Paris and Hamburg to Boston and New York, and she frequently gives duet recitals with her sister, soprano Kristine Ciesinski, another first-prize winner of the Geneva Competition. This week brings Katherine Ciesinski's debut performance with the Boston Symphony Orchestra.



Kenneth Riegel

Tenor Kenneth Riegel has sung regularly with the Boston Symphony since he first appeared at Tanglewood in August of 1971 under Colin Davis. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord*. He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens*, and he has subsequently been heard there in *Wozzeck*, *Die Meistersinger*, *Fidelio*, *Salome*, and *Die Zauberflöte*. Outside the United States, Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard Bernstein, participated in the Flanders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata*. He was also heard in the title role of Gounod's *Faust* in Vienna's 1977 June Festival, and he has been a frequent guest of the Paris Opera, where he was chosen to portray Alwa in the premiere production of the three-act version of Berg's *Lulu*, subsequently recorded for Deutsche Grammophon. In May of 1979, Mr. Riegel appeared at the Paris Opera in the title role of Stravinsky's *Oedipus Rex* conducted by Seiji Ozawa, with whom he has appeared many times in concert.

Mr. Riegel has sung performances of Beethoven's Ninth with the Cleveland Orchestra, Stravinsky's *Oedipus Rex* under James Levine at the Cincinnati May Festival, and New York Philharmonic performances of Berlioz's *Damnation of Faust*. He made three separate appearances with the Boston Symphony Orchestra at Tanglewood in 1977, under Leonard Bernstein, Seiji Ozawa, and Andrew Davis, and his Deutsche Grammophon recording with Leonard Bernstein and the Boston Symphony of Liszt's *Faust* Symphony won a 1978 Grand Prix du Disque. His other recording credits, on Columbia, include Haydn's *Harmonienmesse*



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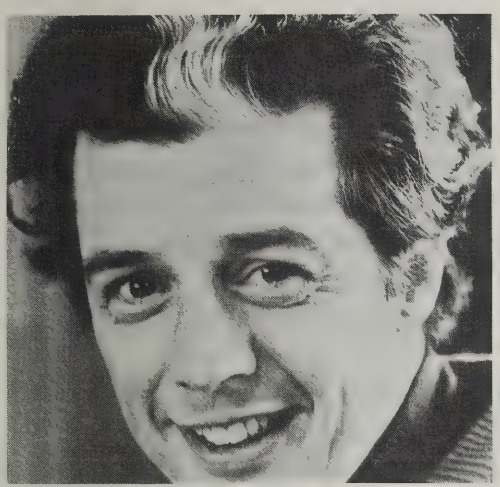
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and *Lord Nelson Mass* with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina Burana* with Michael Tilson Thomas conducting the Cleveland Orchestra. Following performances under Leonard Bernstein and Seiji Ozawa with the Boston Symphony at Tanglewood last summer, Mr. Riegel made his Berlin Festival debut in an Ozawa-led BSO performance of Hector Berlioz's *Damnation of Faust.* He most recently sang with the orchestra in Boston and New York in performances of Dvořák's *Stabat Mater.*



John Shirley-Quirk

British bass-baritone John Shirley-Quirk's musical fame follows a successful career as a lecturer in physics, first in the Royal Air Force and then at Liverpool University. Born in Liverpool, his early musical studies were on the violin, but singing soon took over his life, and after studying with Roy Henderson, he began to make his mark in British musical circles. Now one of England's best-known artists, Mr. Shirley-Quirk has sung all over the world in concert and made recordings with such conductors as Boulez, Britten, Davis, Giulini, Kubelik, Maazel, Muti, Ormandy, Ozawa, Previn, and Solti. His American engagements have included the orchestras of Boston, Cleveland, New York, Toronto, Pittsburgh, and Houston, and his discography includes over eighty recordings on all the major international labels.

In the field of opera, Mr. Shirley-Quirk has been closely associated with the English Opera Group and with Scottish Opera, singing roles ranging from Mozart to Henze. Benjamin Britten created several parts for him, including the sinister multiple roles in *Death in Venice,* which he has performed at Aldeburgh, Covent Garden, and for his Metropolitan Opera debut in 1974; he has also appeared in the Metropolitan Opera productions of Mozart's *Die Zauberflöte* and Strauss's *Ariadne auf Naxos.* In July 1977 Mr. Shirley-Quirk won enormous acclaim for his role in Tippett's *The Ice Break* at Covent Garden. Recent portrayals at Scottish Opera have included Don Alfonso in *Così fan tutte,* Count Almaviva in *Le nozze di Figaro,* Golaud in *Pelléas et Mélisande,* and the title role in *Don Giovanni.* He has also appeared in major British television productions of *Owen Wingrave, Billy Budd, Le nozze di Figaro,* and *Eugene Onegin.*

Mr. Shirley-Quirk's most recent Boston Symphony appearances were for performances of Mahler's *Des Knaben Wunderhorn* in December of 1978. Other recent engagements have included the Brahms *German Requiem* with Erich Leinsdorf and the New York Philharmonic, and Vaughan Williams's *A Sea Symphony* with the Chicago Symphony under Sir Georg Solti.



Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center; it celebrated its tenth birthday this past April with performances in Symphony Hall of Mendelssohn's *Elijah*. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of *a cappella* repertory under John Oliver in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* 20th-century American choral music; released last year, this record received a Grammy nomination for Best Choral Performance of 1979. The Tanglewood Festival Chorus may also be heard on a recent release from Philips records, Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances last year and recently named Best Choral Recording of 1979 by Gramophon magazine. Additional recordings with the orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* under Seiji Ozawa and Liszt's *Faust* Symphony with Leonard Bernstein. For New World records, the chorus has recorded Roger Session's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

TANGLEWOOD FESTIVAL CHORUS 1979-80
John Oliver, Conductor

Sopranos

Cynthia Armstong
Virginia K. Bowles
Mary Robin Collins
Lou Ann David
Alice Goodwin-Brown
Charlene Lorion Haugh
Anne E. Hoffman
Alice Honner
Anne M. Jacobsen
Frances V. Kadinoff
Marjorie Katz
Sharon Kelley
Ann K. Kilmartin
Holly Lynn MacEwen
Betsy Moyer
Diana Noyes
Laurie Stewart Otten
Christine M. Pacheco
Charlotte C.R. Priest
Regina Raboin
Judith L. Rubenstein
Ana Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Elizabeth S. Tatlock
Selene Tompsett
Keiko Tsukamoto
Pamela Wolfe

Mezzo-sopranos

Gayna Akillian
Ivy Anderson
Maisy Bennett
Carole S. Bowman
Skye Burchesky
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Ellen Cutler
Catherine Diamond
Patricia V. Dunn
Ann Ellsworth
Dorrie Freedman
Rosanne Gervasi
Thelma Hayes
Leah Jansizian
Christianne King
Jane Lehman
Dorothy W. Love
Sharron J. Lovins
Honey Meconi
Patricia Weinmann Moran
Janice Avery Ould
Gail Rappoli
Linda Kay Smith
Ada Park Snider
Nancy Stevenson
Valerie Taylor
Normandy A. Waddell
JoAnne Warburton
Mary Westbrook-Geha

Tenors

E. Lawrence Baker
Sewell E. Bowers, Jr.
George J. Carrette
Paul Clark
Albert R. Demers
Daniel Doura
Joel Evans
Paul Foster
William E. Good
Robert Greer
Dean Hanson
Edward J. Haugh, Jr.
Wayne S. Henderson
Jim Hepp
Jack MacInnis
Frank Frederick Maxant
F. Brian McConville
David E. Meharry
Isham Peugh
Dwight E. Porter
Ernest Redekop
Robert D. Ruplenas
Robert Schaffel
Paul Scharf
Stephen Andrew Spillane
John Sullivan
Robert Towne
Richard H. Witter

Basses

David H. Bowles
Neil Clark
Charles A. Dinarello
Mark T. Feldhusen
Reese Gautschi
Verne W. Hebard
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Michael Krafka
Peter W. Lert
Henry Magno, Jr.
Frank G. Mihovan
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$150

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MAUREEN FORRESTER, contralto
JOHN SHIRLEY-QUIRK, bass-baritone

MOZART
Symphony No. 36, *Linz*
MAHLER
Des Knaben Wunderhorn

Sunday, 10 August at 2

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
JOHN BROWNING, piano

HAYDN
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RAVEL
Piano Concerto for left hand
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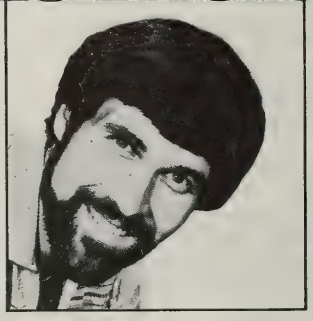
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Fellowship Program Chamber Music

Sunday, 3 August at 8:30 p.m.
Fellowship Program Chamber Music

Wednesday, 6 August at 8:30 p.m.
Boston University Tanglewood Institute
Chamber Music Concert

Saturday, August 9 through
Saturday, August 16
FESTIVAL OF CONTEMPORARY MUSIC

Sunday, 10 August at 10 p.m.
Fellowship Program Chamber Music

Saturday, 16 August at 4 p.m.
Boston University Tanglewood Institute
Young Artists Instrumental Program,
Chamber Music

Sunday, 17 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 17 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 18 August at 8:30 p.m.
Fellowship Program Chamber Music

Wednesday, 20 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting

Saturday, 23 August at 2 p.m.
Boston University Young Artist Orchestra
Victor Yampolsky conducting

Sunday, 24 August at 10 a.m.
Fellowship Program Chamber Music

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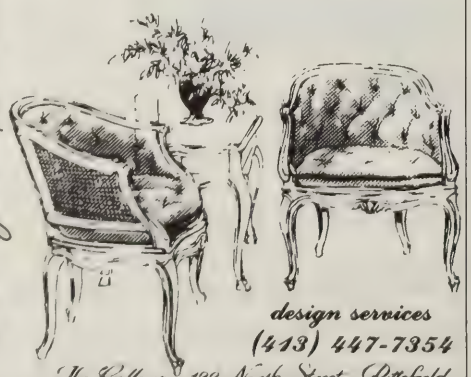
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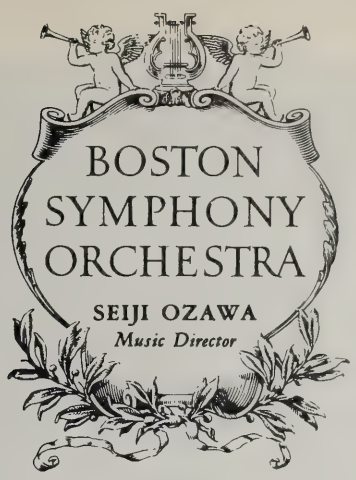
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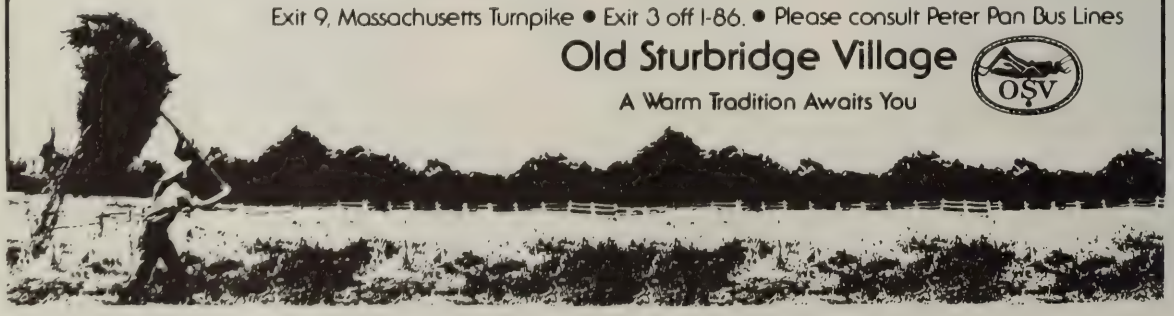
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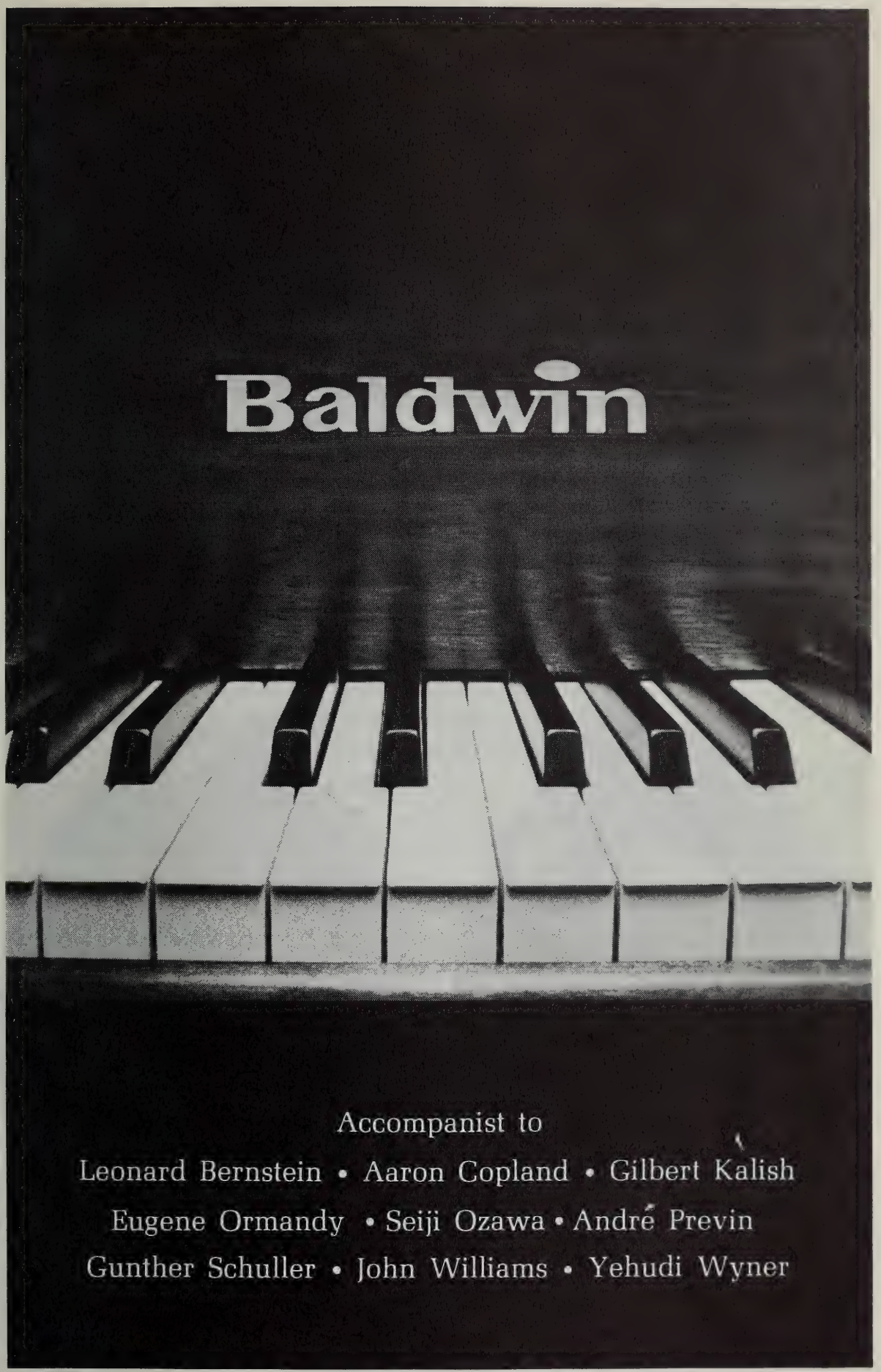
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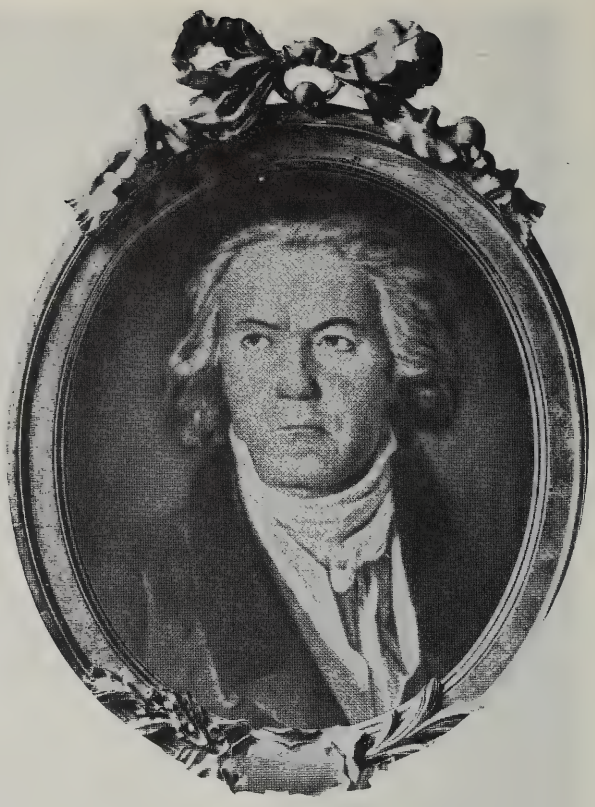
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For more information, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Telephone: (617) 236-1823 or at Tanglewood, (413) 637-1600.

BSO 100

TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

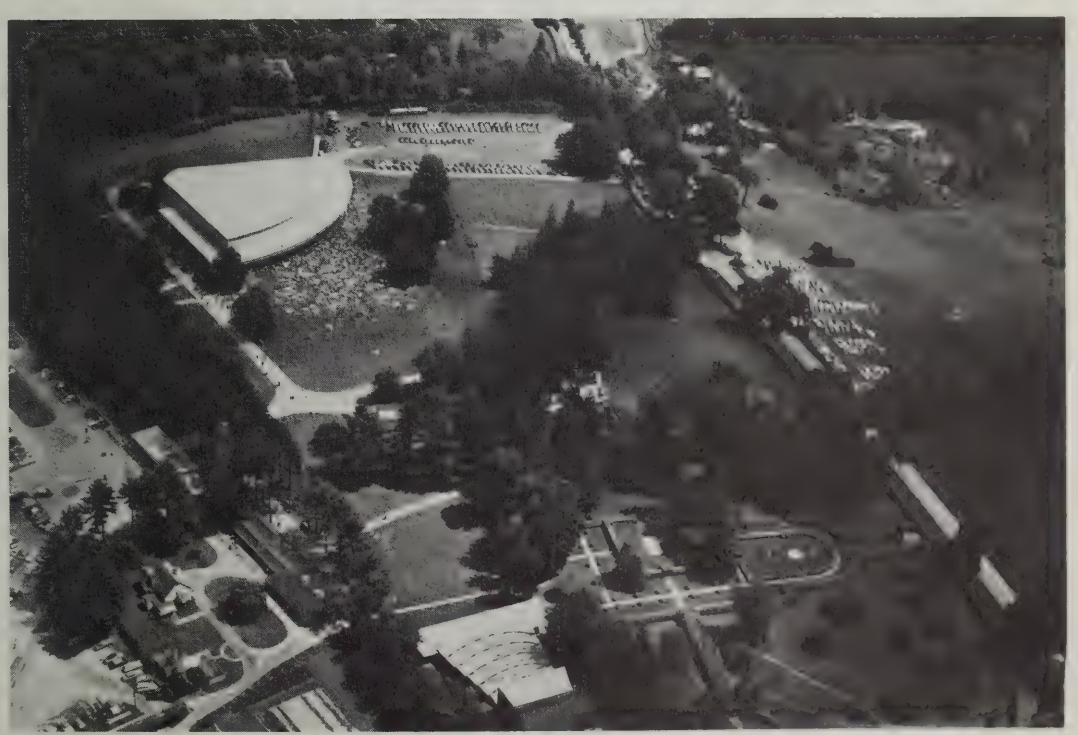
Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

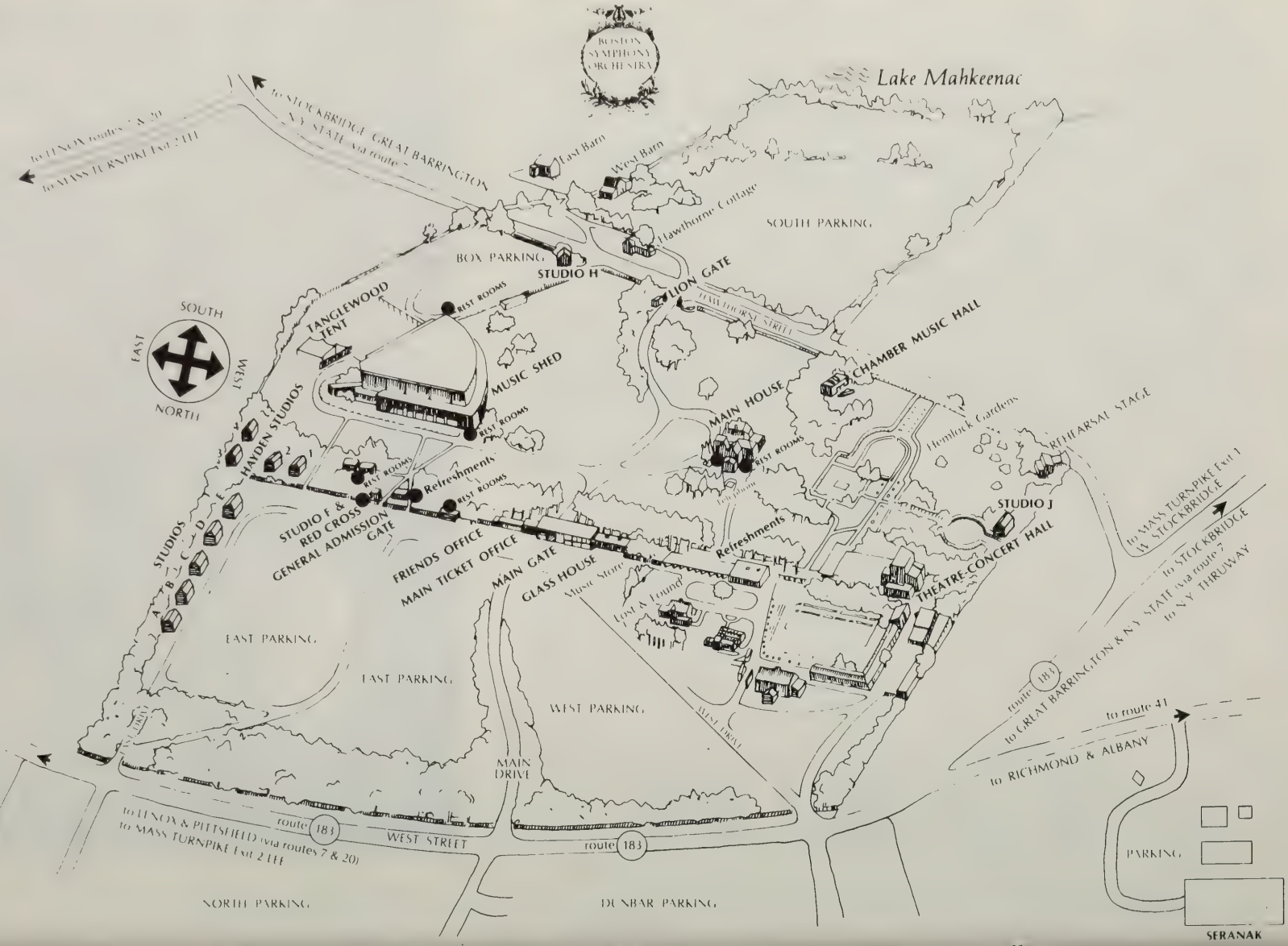
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, now celebrating its fortieth anniversary, and which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

BSO

Tanglewood Shed Renovation Announced

BSO Board of Trustees President Nelson J. Darling, Jr., announced in July that a $934,000 renovation project for the Tanglewood Shed will begin construction on Tuesday, 2 September, following the close of the present Berkshire Music Festival season. The project will provide new backstage facilities for orchestra members and guest artists, including tuning rooms, dressing rooms, and a music library; administrative offices; and indoor and outdoor reception facilities. The project will not affect the present stage or seating area of the Shed, but will replace and more than double in size the existing backstage area, which has been in need of expansion and renovation for many years.

Funding for the project will be provided through the BSO's centennial fundraising drive, BSO/100, the orchestra's five-year campaign to raise $15.7 million. "Although we are still $2.2 million short of our BSO/100 goal, we are confident that the goal will be reached and that the major portion of the cost of the new construction will be provided within the campaign," said Darling. "We are also hopeful of receiving one or two challenge grants to help defray costs of the renovation project."

The new addition to the Shed, designed by Warren Platner Associates of New Haven, Connecticut, and to be constructed by Joseph Francese, Inc., of Pittsfield, Massachusetts, will be a glass-walled, structural-steel pavilion with wide overhanging roofs; it will be surrounded by landscaped, enclosed terraces, providing exterior garden spaces to be used as reception areas for both performers and public. The Tanglewood Shed, the country's first outdoor concert-theater, was designed by Eliel Saarinen, and the construction in 1938 of the original design was executed by Josef Franz of Stockbridge. Since then, a series of temporary extensions has been added to the back of the Shed to accommodate the growing need for library space, tuning, rehearsal, and changing rooms, and management offices. Warren Platner designed the present stage, built in 1959, as well as the present audience configuration and seating, completed in 1970. Platner's firm has been working on design plans for the expansion of the Shed for the past ten years.

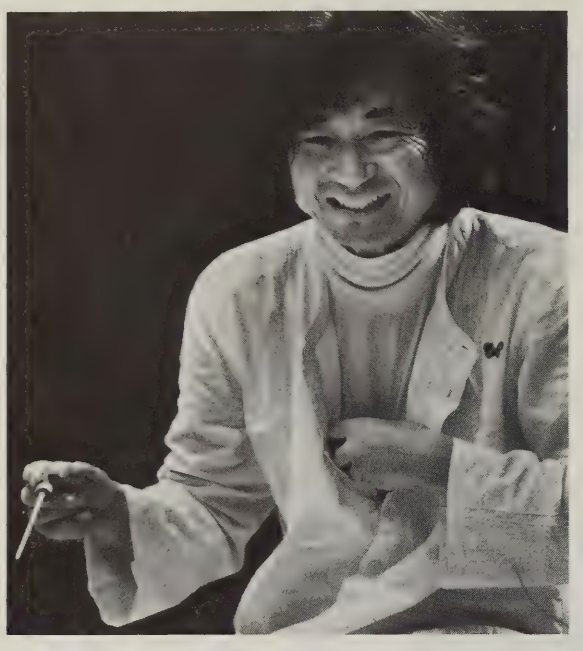
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Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake,* violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder,* taped live in Symphony Hall last year.



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1979/80

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Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

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Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpani
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison



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MAUREEN FORRESTER, contralto
JOHN SHIRLEY-QUIRK, bass-baritone
JOHN NEWMARK, piano

PURCELL — Four Duets

Sound the trumpet
No, resistance is but vain
Lost is my quiet
Shepherd, leave decoying

Ms. FORRESTER and Mr. SHIRLEY-QUIRK

WOLF — From the *Italienisches Liederbuch*

Auch kleine Dinge
Wer rief dich denn?
Mein Liebster singt
Verschling' der Abgrund
Ich esse nun mein Brot
Ihr jungen Leute
Wohl kenn ich Euren Stand
Du denkst mit einem Fädchen
Wir haben beide lange Zeit
Ich hab in Penna einen Liebsten

Ms. FORRESTER

BRAHMS — Four Duets for contralto and baritone, Opus 28

Die Nonne und der Ritter
Vor der Tür
Es rauschet das Wasser
Der Jäger und sein Liebchen

Ms. FORRESTER and Mr. SHIRLEY-QUIRK

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FAURÉ — Three Songs

Les Berceaux, Opus 23, No. 1
Lydia, Opus 4, No. 2
Le Secret, Opus 23, No. 3

Mr. SHIRLEY-QUIRK

RAVEL — Don Quichotte à Dulcinée

Chanson romantique
Chanson épique
Chanson à boire

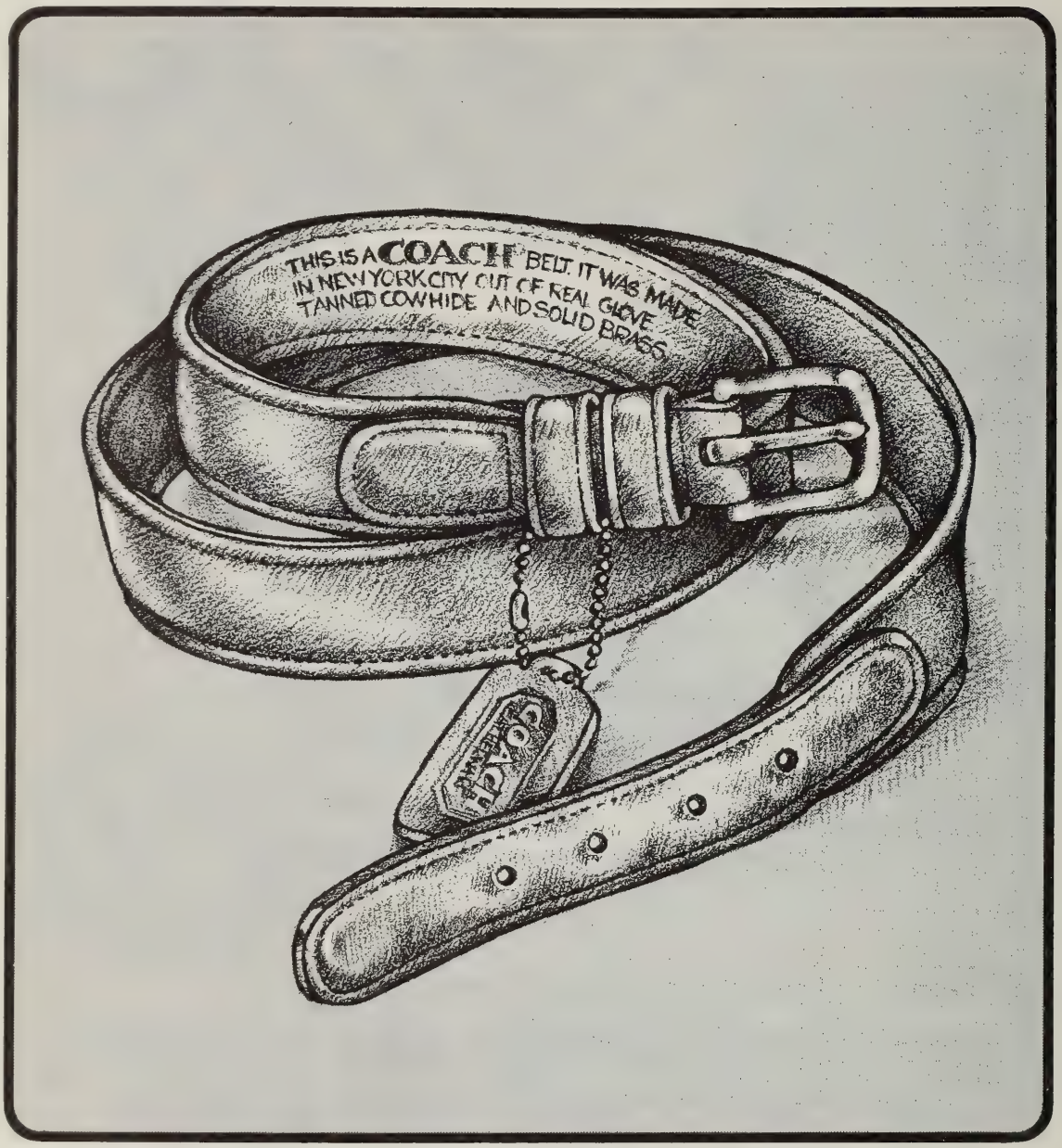
Mr. SHIRLEY-QUIRK

DVOŘÁK — From the Moravian Duets, Opus 32

Das Pfand der Liebe, Opus 32, No. 5
Die arme Veilchen, Opus 32, No. 8
Die Verlassene, Opus 32, No. 6
Das Vöglein, Opus 32, No. 2
Die Flucht, Opus 32, No. 1

Ms. FORRESTER and Mr. SHIRLEY-QUIRK

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NOTES

During the period of the Cromwellian Commonwealth, music in England was largely confined to the home, where it was considered appropriate as a chaste pastime, even though the most elaborate music had been banned from the churches (and many of the organs destroyed), while the theaters—hotbeds of licentiousness in the Puritan view—were simply closed. Happily the birth of one of England's greatest composers, Henry Purcell, coincided with the Restoration and the reign of the pleasure-loving Charles II, who reinstated music at the English court in all its former glory. The theater flourished and the royal court provided important patronage as well. Most of Purcell's solo songs and duets were composed for the theater or as part of official odes composed for the monarchy—to celebrate birthdays, weddings, the visit of an important personage, and so on. Although they might easily have been lost and forgotten, coming as they did in scores so closely tied to specific events, Purcell's genius was widely recognized from the very start, and many of his songs were published even in his own day. After his too-early death (at the age of 36), the bulk of his songs and duets were collected into two massive volumes published under the title *Orpheus Britannicus* ("the British Orpheus"), a designation entirely appropriate for the man who had, almost single-handedly, revived the past glories of English music.

The duets heard in the present program had a variety of sources. *Sound the trumpet* comes from the *Ode for the Birthday of Queen Mary* composed in 1694; it is filled with Purcell's delightful imitations of trumpet calls alternating with the "sprightly hautboy [oboe]." *No, resistance is but vain* is one of the songs used as part of the incidental music to Southerne's play *The Maiden's Last Prayer. Lost is my quiet* apparently did not form part of a play; it was published independently as a song in 1691. *Shepherd, leave decoying* originally appeared in one of the masques that Purcell composed for Dryden's *King Arthur,* one of his biggest successes. In the original stage piece, the text was somewhat more risqué than in the Arcadian version presented here; on stage the duet was sung by two unison choirs—nymphs and shepherds. They have just finished a charming dance, while the shepherds mimed the playing of flutes. At the end of the dance, the shepherds offer their flutes to the ladies (oh symbolism!), but the nymphs refuse them, noting sensibly:

> Shepherd, shepherd, leave decoying;
> Pipes are sweet a summer's day.
> But a little after toying,
> Women have the shot to pay.

The nymphs in turn offer marriage contracts to the shepherds; once they have signed them, the nymphs willingly accept the proffered flutes, and all dance off merrily for "joy and pleasure both day and night." Since only part of this scene was separately published as a duet, the original text would make little sense by itself, and a sweetly pastoral poem was substituted.

Hugo Wolf was, with Franz Schubert, the most original contributor to that great stream of nineteenth-century German song, in which such

composers as Schumann, Brahms, Liszt, Mahler, and Richard Strauss also played important roles. Although Wolf wrote in other genres, it is his songs that have remained continuously alive in performance. He was unusually sensitive to nuances of the poetry he set and found the texts so vital as a springboard to his creative genius that, in gratitude, he put the names of the poets ahead of his own on the title pages of his published songs. Wolf generally composed in short, intense spurts of a few weeks at a time, during which he would write one, two, even three songs a day (dictated, as he said, by his muse Polyhymnia). When Polyhymnia deserted him, he found himself utterly (and frustratingly) unable to compose until her return, which might not be for months or even longer. The *Italienisches Liederbuch*, a set of 46 songs to German translations of Italian poetry, was written in two brief periods, 22 songs in 1891 and the remaining 24 during a five week period in the spring of 1896. They were almost the last music he was to compose. Each of the "Italian" songs is of extraordinary brevity and point, rarely more than two pages long in the printed form, each usually based on a single musical gesture that underlies the setting of the short poem. The range of subjects is wider here than in the works of any other German songwriter; Wolf is capable of everything from comedy to tragedy. The very first song in the set is the perfect summary of the entire collection: *"Auch kleine Dinge können uns entzücken"* ("Little things too can enchant us").

Brahms wrote five different sets of vocal duets of varying character. The Opus 28 collection, for alto and baritone, is unusual in that almost all of the songs are conceived as dialogues, with the singers working in alternation throughout, rather than harmonizing in the parallel thirds and

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sixths so frequently found in the Romantic duet literature. The set, composed between 1860 and 1862, comprises a seldom heard aspect of Brahms's art.

Gabriel Fauré was aware of his strengths as well as his limitations, and he never attempted works beyond his scope; there are no intensely melodramatic operas, no large symphonic compositions. But the song literature has been immeasurably enriched by his subtlety and refinement. About twenty of these songs were composed around 1865, the composer's twentieth year; *Lydia* is among them, a charming song that wittily turns the major key beginning into the Lydian mode in the voice's second measure. Here, as elsewhere, Fauré's harmony is always original but never *recherché*, the product not of newly invented chords but of unusual connections between familiar sounds. The other two songs on the present recital, *Le Secret* and *Les Berceaux*, the latter featuring an endless rocking figure that refers both to the cradles of infants and to the ocean swell that cradles the mariners, were composed much later, in 1882.

Ravel wrote the three *Don Quixote* songs for a projected film in which Feodor Chaliapin was to play the knight of the woeful countenance. Ravel withdrew from the project, but not before he and the writer Paul Morand had written these three songs—the romantic song, with its Spanish-tinted rhythms, the epic song in a 5/4 meter typical of a Basque genre, and the drinking song in the style of an Aragonese *jota*. These songs turned out to be Ravel's final compositions.

The Moravian Duets were among the earliest works of Dvořák to use nationalistic elements that became so important a feature of his mature music. These delightful miniatures were, at the same time, the first works of his to spread his name and reputation beyond the boundaries of Bohemia. The Opus 32 set of duets was composed in 1876 to texts of Moravian folk poetry. Unlike the Brahms duets heard earlier in this program, Dvořák's singers never sing in dialogue, even when the poem implies conversation; rather the vocalists sing in duet almost throughout in these songs originally intended for (and widely sung in) home musicales.

—Steven Ledbetter

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Sound the trumpet

Sound the trumpet!
Sound the trumpet till around
You make the list'ning shores rebound.
On the sprightly hautboy play,
All the instruments of joy
That skilful numbers can employ,
To celebrate the glories of this day.

No, resistance is but vain

No, resistance is but vain
And only adds new weight to Cupid's chain.
A thousand ways, a thousand Arts
The tyrant knows to captivate our hearts;
Sometimes he sighs, he sighs employs,
And sometimes tries
The universal language of the eyes.
The fierce with fierceness he destroys,
The soft with tenderness decoys,
He kills the strong with joy, the weak with pain.
No, resistance is but vain
And only adds new weight to Cupid's chain.

Lost is my quiet

Lost is my quiet forever,
Lost is my life's happiest part;
Lost all my tender endeavours
To touch an insensible heart.

But tho' my despair is past curing,
And much undeserv'd is my fate,
I'll show by a patient enduring
My love is unmov'd as her hate.

Shepherd, leave decoying

Shepherd, shepherd, leave decoying,
Pipes are sweet on Summer's day,
Whilst your lays we are enjoying
We to Flora homage pay.

Then with flow'ry garlands 'twining,
Lightly trip it o'er the sward,
Gladsome hearts know no repining,
Beauty brings its own reward.

Auch kleine Dinge

Auch kleine Dinge können uns entzücken,
auch kleine Dinge können teuer sein.
Bedenkt, wie gern wir uns mit Perlen schmücken;
sie werden schwer bezahlt und sind nur klein.

Bedenkt, wie klein ist die Olivenfrucht,
und wird um ihre Güte doch gesucht.
Denkt an die Rose nur, wie klein sie ist,
und duftet doch so lieblich, wie Ihr wisst.

Wer rief dich denn?

Wer rief dich denn? wer hat dich herbestellt?
Wer hiess dich kommen, wenn es dir zur Last?
Geh zu dem Liebchen, das dir mehr gefällt,
geh dahin, wo du die Gedanken hast.

Geh nur, wohin dein Sinnen steht und Denken!
Dass du zu mir kommst, will ich gern dir schenken.
Geh zu dem Liebchen, das dir mehr gefällt!
Wer rief dich denn? wer hat dich herbestellt?

Mein Liebster singt

Mein Liebster singt am Haus im Mondenscheine,
und ich muss lauschend hier im Bette liegen.
Weg von der Mutter wend' ich mich und weine,
Blut sind die Tränen, die mir nicht versiegen.

Den breiten Strom am Bett hab' ich geweint,
weiss nicht vor Tränen ob der Morgen scheint.
Den breiten Strom am Bett weint' ich vor Sehnen;
blind haben mich gemacht die blut'gen Tränen.

Verschling' der Abgrund

Verschling' der Abgrund meines Liebsten Hütte,
an ihrer Stelle schäum' ein See zur Stunde.
Bleikugeln soll der Himmel drüber schütten,
und eine Schlange hause dort im Grunde.

Drin hause eine Schlange gift'ger Art,
die ihn vergifte, der mir untreu ward.
Drin hause eine Schlange, giftgeschwollen,
und bring' ihm Tod, der mich verraten wollen!

Even little things

Even little things can delight us,
even little things can be costly.
Think how gladly we adorn ourselves with pearls;
they are very expensive and yet very small.

Think how small the olive is
but it is sought after for its flavor.
Think of the rose—how small it is,
and yet it smells so sweet, as you well know.

Who called you?

Who called you? who told you to come here?
Who ordered you here, if it is such a burden?
Go to the sweetheart who pleases you more!
Go there where your thoughts are.

Just go to where your attention and thoughts are!
I'll gladly forgive you for coming.

Go to the sweetheart who pleases you more!
Who called you? who told you to come here?

My lover is singing

My lover is singing before my house in the moonlight,
and I must lie here in bed listening.
I turn away from my mother and weep;
my tears are like blood, and they won't stop.

I have wept a broad stream in my bed,
and I can't see for tears if it is morning.

From longing I've wept this stream;

the tears of blood have blinded me.

May the abyss swallow up

May the abyss swallow up my lover's cottage
and the sea rage in its place right now.
Heaven should fire bullets from above,
and a serpent should really live there.

A venomous serpent should live there
to poison him who was faithless to me.
Let a serpent, swollen with poison, live there
and bring death to him, who wanted to betray me!

Please turn the page quietly.

Ich esse nun mein Brot

Ich esse nun mein Brot nicht trocken mehr,
ein Dorn ist mir im Fusse stecken blieben.
Umsonst nach rechts und links blick' ich umher,
und keinen find' ich, der mich möchte lieben.

Wenn's doch auch nur ein altes Männlein wäre,
das mir erzeigt' ein wenig Lieb' und Ehre.

Ich meine nämlich, so ein wohlgestalter,
ehrbarer Greis, etwa von meinem Alter.
Ich meine, um mich ganz zu offenbaren,
ein altes Männlein, so von vierzehn Jahren.

I no longer eat my bread

I no longer eat my bread unmoistened [with tears];
a thorn has gotten stuck in my foot.
In vain I look to left and right

and find no one who might like to love me.

Even if it were only a little old man,

who might show to me a little love and honor—
I mean, that is to say, a well-built
honorable old fellow of roughly my age.
I mean—to be quite clear about this—
a little old fellow of about fourteen years.

Ihr jungen Leute

Ihr jungen Leute, die ihr zieht ins Feld,

auf meinen Liebsten sollt ihr Achtung geben.
Sorgt, dass er tapfer sich im Feuer hält;
er war noch nie im Kriege all sein Leben.

Lasst nie ihn unter freiem Himmel schlafen;
er ist so zart, er möchte sich bestrafen.
Lasst mir ihn ja nicht schlafen unterm Mond;
er ginge drauf, er ist's ja nicht gewohnt.

You young fellows

You young fellows, when you are called to arms,
take good care of my sweetheart.
See that he is brave under fire—
he has never been in a war in all his life.

Don't let him sleep out in the open air;
he is so delicate, he might get sick.
And don't let him sleep in the moonlight;

he might die—he's not used to it.

Wohl kenn' ich Euren Stand

Wohl kenn' ich Euren Stand, der nicht gering.
Ihr brauchtet nicht so tief herab zu steigen,
zu lieben solch ein arm und niedrig Ding,
da sich vor Euch die Allerschönsten neigen.

Die schönsten Männer leicht besiegtet Ihr,

drum weiss ich wohl, Ihr treibt nur Spiel mit mir.
Ihr spottet mein, man hat mich warnen wollen,
doch ach, Ihr seid so schön! Wer kann Euch grollen?

Well do I know your worth

Well do I know that you are worth a lot.

You don't need to condescend so
to love such a poor and lowly thing as I,
when all the greatest beauties yield to you.

You've easily vanquished the handsomest men,
therefore I know you're making a game of me.
They tried to warn me that you were playing,
but—oh, you are so handsome! Who could complain?

Du denkst mit einem Fädchen

Du denkst mit einem Fädchen mich zu fangen,
mit einem Blick schon mich verliebt zu machen?
Ich fing schon and're, die sich höher schwangen,
du darfst mir ja nicht trau'n siehst du mich lachen.
Schon andre fing ich, glaub' es sicherlich.
Ich bin verliebt, doch eben nicht in dich.

You think to catch me

You think you can catch me with a piece of thread,
to make me fall in love with a single look?
I have caught others who were flying higher;
you should not trust me when you see me laugh.
I've caught others, believe me.
I am in love—but not with you.

Wir haben beide lange Zeit

Wir haben beide lange Zeit geschwiegen,
auf einmal kam uns nun die Sprache wieder.
Die Engel, die herab vom Himmel fliegen,

sie brachten nach dem Krieg den Frieden wieder.

Die Engel Gottes sind herabgeflogen,
mit ihnen ist der Frieden eingezogen.
Die Liebesengel kamen über Nacht
und haben Frieden meiner Brust gebracht.

We both for a long time

We have both been silent for a long time,
but suddenly speech has returned to us.
The angels who came flying down from heaven
brought back peace after our war.

God's angels flew down
and with them peace has returned.
The angels of love came overnight
and brought peace to my heart.

Ich hab' in Penna einen Liebsten

Ich hab' in Penna einen Liebsten wohnen,
in der Maremmeneb'ne einen andern,
einen im schönen Hafen von Ancona,
zum vierten muss ich nach Viterbo wandern;
ein andrer wohnt in Casentino dort,
der nächste lebt mit mir am selben Ort,
und wieder einen hab' ich in Magione,
vier in La Fratta, zehn in Castiglione.

I have a lover in Penna

I have a lover who lives in Penna,
another on the plain of Maremma,
one in the beautiful harbor of Ancona,
to see the fourth I have to go to Viterbo.
Another lives there in Casentino,
the next lives with me in the same place,
and I have still another in Magione,
four in La Fratta, ten in Castiglione.

Please turn the page quietly.

Die Nonne und der Ritter

Da die Welt zur Ruh gegangen,
wacht mit Sternen mein Verlangen,
in der Kühle muss ich lauschen,
wie die Wellen unten rauschen!

Fernher mich die Wellen tragen,
die ans Land so traurig schlagen.
Unter deines Fensters Gitter,
Fraue, kennst du noch den Ritter?

Ist's doch, als ob seltsam Stimmen
durch die lauen Lüfte schwimmen;
wieder hat's der Wind genommen,
ach, mein Herz ist so beklommen!

Drüben liegt den Schloss verfallen,
klagend in den öden Hallen,
aus den Grund der Wald mich grüsste,
's war, als ob ich sterben müsste.

Alte Klänge blühend schreiten;
wie aus lang versunknen Zeiten,
will mich Wehmut noch bescheinen,
und ich möcht von Herzen weinen.

Überm Walde blitzt's von weitem
wo um Christi Grab sie streiten;
dorthin will mein Schiff ich wenden.
Da wird alles alles enden!

Geht ein Schiff, ein Mann stand drinnen—
falsche Nacht, verwirrst die Sinnen!
Welt ade! Gott woll bewahren
die noch irr im Dunkeln fahren!

— Eichendorff

The Nun and the Knight

The Nun:
Now that the world has gone to rest,
my longing watches with the stars;
in the cool of evening I must hear
how the waves roar below.

The Knight:
From far the waves have borne me,
the waves that so sadly pound the shore.
Under your window sill,
lady, do you still know your knight?

The Nun:
It seems as if strange voices
were swimming through the mild breezes;
now the wind has taken them away again.
Ah, my heart is so uneasy!

The Knight:
Yonder lies the castle in ruins,
the wind whistling in the desolate halls.
From the ground the forest greeted me:
it is as if I were doomed to die.

The Nun:
Old familiar sounds call out;
as if from long past times
sadness once again shines upon me,
and I want to weep with all my heart.

The Knight:
There is a flashing from beyond the forest
where they fight over Christ's sepulchre.
Thither I shall turn my ship,
there everything will come to an end.

The Nun:
A ship sails with a man standing in it;
false night, you confound my senses!
World farewell! May God preserve
those who still walk in darkness.

Vor der Tür

Tritt auf, tritt auf den Riegel von der Tür,
wie gern käm ich herein, wie gern herein,
wie gern herein um dich zu küssen.

Ich lass dich nicht, ich lass dich nicht herein!
Ich lass dich nicht herein, schleich immer heim ganz sacht,
ganz sacht auf deinen Füssen!

Wohl kann ich schleichen, sacht wie Mondenschein,
steh nur auf, lass mich ein, steh auf, lass ein.

Ich lass dich nicht, ich lass dich nicht herein,
schleich immer heim ganz sacht.

Das will ich von dir haben, O Mägdlein,
O Mägdlein, dein'n Knaben lass ein!

Ich lass dich nicht, dich nicht herein!

At the Door

He:
Come on, unbar the door,
I should like to come in,
to come in and kiss you.

She:
I'll not let you in!

I'll not let you in, sneak home quietly,

quietly on tiptoe!

He:
Oh, I can sneak as quietly as the moonlight;
just get up, let me in.

She:
I'll not let you in,

sneak off home quietly.

He:
That's what I want from you girl,
let your boy in!

She:
I won't let you in!

Es rauschet das Wasser

Es rauschet das Wasser und bleibet nicht stehn;
gar lustig die Sterne am Himmel hingehn;
gar lustig die Wolken am Himmel hinziehn.
So rauschet die Liebe und fähret dahin.

Es rauschen die Wasser, die Wölken zergehn;
doch bleiben die Sterne, sie wandeln und gehn.
So auch mit der Liebe, der treuen geschicht,
sie wegt sich, sie regt sich, und ändert sich nicht.

— Goethe

The Water Roars

She:
The water roars and does not stand still;

merrily the stars pass in the sky;
merrily the clouds move on by.
That's how love rushes, and travels on.

He:
The water rushes, the clouds disperse;

but the stars remain, though they go onward.
That's how it is with love, true love,

it moves, but it does not change. and grows

Please turn the page quietly.

Der Jäger und sein Liebchen

Ist nicht der Himmel so blau?
Steh am Fenster und schau!
Erst in der Nacht, spät in der Nacht,
komm ich heim von der Jagd!

Anders hab ich gedacht,
tanzen will ich die Nacht.
Bleib vor der Tür, spät vor der Tür,
willst du nicht tanzen mit mir!

Erst in der Nacht, spät in der Nacht,
komm ich heim von der Jagd.

Ist auch der Himmel so blau,
steh ich doch nimmer und schau,
ob in der Nacht, spät in der Nacht
heim du kehrst von der Jagd!

Mädchen, der Himmel ist blau,
bleib am Fenster und schau,
bis in der Nacht, spät in der Nacht,
heim ich kehr von der Jagd!

— Hoffmann von Fallersleben

The Hunter and his Sweetheart

He:
Isn't the sky blue?
Stand at the window and look.
Not until tonight, late tonight,
will I return from the hunt.

She:
I have other plans;
I want to dance tonight.
You can just stay out, late tonight,
if you don't want to dance with me!

He:
Not until night, late tonight,
will I return from the hunt.

She:
However blue the sky is,
I'm not going to stand there looking
to see if you're returning late
tonight from the hunt!

He:
Girl, the sky is blue,
stay at the window and watch
until tonight, late tonight,
I return from the hunt.

Les Berceaux

Le long du quai, les grands vaisseaux,
que la houle incline en silence,
ne prennent pas garde aux berceaux
que la main des femmes balance,
mais viendra la jour des adieux,
car il faut que les femmes pleurent,
et que les hommes curieux
tentent les horizons qui leurrent!
Et ce jour-là les grands vaisseaux,
fuyant le port qui diminue,

sentent leurs masse retenue
par l'âme des lointains berceaux.

— Prudhomme

The Cradles

Along the quay, the large ships,
which the swell rocks in silence,
pay no attention to the cradles
which the hands of the women rock;
but the day of farewells will come,
for women are bound to weep
and curious men
to attempt the alluring horizons!
And on that day the large ships,
fleeing the port that diminishes behind them,
will feel their mass held back
by the soul of the distant cradles.

Lydia

Lydia, sur tes roses joues
et sur ton col frais et si blanc,
roule étincelant
l'or fluide que tu denoues.

Lydia

Lydia, on your pink cheeks,
and on your neck, so fresh and white,
rolls sparklingly
the fluid gold [of your hair] which you loosen.

Le jour qui luit est le meilleur;
oublions l'éternelle tombe.
Laisse tes baisers, tes baisers de colombe
chanter sur ta lèvre en fleur.
Un lys caché répand sans cesse
une odeur divine en ton sein;
les délices comme un essaim
sortent de toi, jeune déesse.
Je t'aime et meurs, ô mes amours,
mon âme en baiser m'est ravie!
O Lydia, rends-moi la vie,
que je puisse mourir, mourir toujours!

—*de Lisle*

This day that gleams is the best;
let us forget the eternal tomb.
Let your kisses, your dovelike kisses,
sing on your blossoming lips.
A hidden lily ceaselessly spreads
a divine fragrance in your breast;
delights in a swarm
emanate from you, young goddess.
I love you and I die, oh my love;
in kissing you, my soul has been ravished!
Oh Lydia, give me back my life,
that I may die, forever die!

Le Secret

Je veux que le matin l'ignore
le nom que j'ai dit à la nuit,
et qu'au vent de l'aube, sans bruit,
comme une larme il s'évapore.
Je veux que le jour le proclame,
l'amour qu'au matin j'ai caché,
et sur mon coeur ouvert penché,
comme un grain d'encens, il l'enflamme.
Je veux que le couchant l'oublie
le secret que j'ai dit au jour,
et l'emporter avec mon amour,
aux plis de sa robe pâlie!

—*Silvestre*

The Secret

I wish the morning not to know
the name I told the night,
and that in the breeze of dawn, silently,
it should evaporate like a tear.
I wish the day would proclaim
the love that I hid in the morning,
and, leaning over my open heart,
should inflame it like a grain of incense.
I wish the setting sun would forget
the secret that I told the day
and carry it away with my love
in the folds of his pale gown.

Chanson romantique

Si vous me disiez que la terre
A tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous disiez que l'espace
Ainsi vidé ne vous plait point,
Chevalier-dieu, la lance au point,
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blémirais dessous le blâme
Et je mourrais, vous bénissant.
O Dulcinée.

Romantic Song

If you tell me that the earth
in its turning offends you,
I shall dispatch Sancho Panza;
you would see it motionless and silent.

If you tell me that you are bored
by a sky too decorated with stars,
I, tearing up the heavenly charts,
would mow up the night in a single blow.

If you tell me that the space
thus made empty does not please you at all,
God's knight, his lance set,
will fill the passing wind with stars.

But if you say that my blood
is more mine than yours, my lady,
I should blanch at such reproof
and I would die, blessing you.
O Dulcinea.

Please turn the page quietly.

Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir

Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l'autel
De la Madonne au bleu mantel.

D'un rayon du ciel bénissez ma lame
Et son égale un pureté
Et son égale en piété
Comme en pudeur et chastité: ma Dame.

(O grands Saint Georges et Saint Michel)
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
A Vous, Madonne au bleu mantel! Amen.

Epic Song

Good Saint Michael, who gives me leisure
to see my lady and to hear her,
Good Saint Michael, who deigns to choose me
to please and defend her,
Good Saint Michael, I pray you descend
with Saint George to the altar
of the Madonna with the blue mantle.

With a heavenly ray bless my blade
and its equal in purity,
its equal in piety,
as in modesty and chastity: my lady.

(O great Saint George and Saint Michael)
the angel who watches over my watching,
my sweet lady so like
to you, Madonna with the blue mantle!
Amen.

Chanson à boire

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!

Je bois à la joie!
La joie et le seul but
Où je vais droit . . .
Lorsque j'ai bu!

Foin du jaloux, brune maîtresse,

Qui geind, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!

— Paul Morand

Drinking Song

A fig for the bastard, illustrious lady,
who to shame me in your sweet eyes
says that love and old wine
will bring misery to my heart, my soul!

I drink to joy!
Joy is the sole end
at which I aim . . .
when I have drunk!

A fig for the jealous fool, dark-haired mistress,
who whines and weeps and vows
to be forever this pale lover
who waters the wine of his drunkenness!

Das Pfand der Liebe

Siehe dort am Himmel die Sterne,
unser Glück ist noch in der Ferne;
niemals werden wir das Ziel erreichen, ich und du,
deine Mutter, mein Geliebter, käm' um ihre Ruh'.

Uns're Mutter werden wir nicht fragen,
die kann ja dagegen nichts mehr sagen
wenn nur du mir, Allerliebste, treu im Leben bleibst,
und zum Abschied, teures Mädchen, deine Hand mir reichst.

The Love-Pledge

See the stars there in the sky,
our happiness is still far away;
never shall we achieve our goal, you and I,
your mother, my love, would die.

Let's not ask mother,
she can't say anything more against it
if you, my beloved, remain true to me all your life,
and if, dear maiden, you offer your hand to me at parting.

Die arme Veilchen

Schön bist du, mein Liebchen,
wie ein Rosmarinchen,
duftend wie ein Veilchen
bist, mein holdes Bräutchen.

Bin kein Rosmarinchen,
bin kein duftend Veilchen,
bin doch nur das Bräutchen
meines schmucken Liebsten.

The Poor Violet

You are fair, my beloved,
as rosemary,
fragrant as the violet
are you, my lovely bride.

I am no rosemary,
no fragrant violet,
I am only the bride
of my handsome love.

Die Verlassene

Eine Taube flog einst hinaus,
Nahrung zu suchen aus ihrem Haus.
dann flog sie hin zum Ahornbaum,
ruhte dort aus im süssen Traum.

Sieh da! mein holdes Mägdelein,
es näht ein schönes Tüchelein;
es stickt darauf ein Ringelein,
weil es verlassen, ganz allein!

Es stickt darauf ein Rosenkraut,
weil ihm der Liebste nicht mehr traut,
es stickt darauf ein Ringelein,
weil es verlassen, ganz allein!

The Deserted Maiden

A dove once flew out
to seek nourishment away from home.
It flew to a maple tree
and reposed there in sweet dreams.

Look! My fair maiden
is sewing a beautiful shawl;
she embroiders a ring on it
because she is deserted, utterly alone!

She embroiders on it a rose wreath
because her love is hers no more;
she embroiders a ring on it
because she is deserted, utterly alone!

Das Vöglein

Fliege, Vöglein, fliege über das Gebirge,
fliege, Vöglein, fliege über jenen Birkenhain.
Ach, wenn's möglich wäre, wenn es Gott gewährte,
mich mit meiner Allerliebsten heut' zu freu'n.

Ach, es ist nicht möglich, und ich leid' unsäglich,
nein, es ist nicht möglich, von einander sind wir weit.

Du kannst And're lieben, ich will And're lieben,
und vergessen will ich Alles ohne Leid.
Jeder bleibt für sich allein,
Alles soll vergessen sein.

The Little Bird

Fly, little bird, fly over the mountains;
fly, little bird, fly over that birch grove.
Oh, if it were only possible, if God but granted
that I might rejoice today with my beloved!

Alas, it is not possible, and I suffer unutterably;
no, it is not possible, we are too far apart.

You can love another, I shall love another,
and forget everything without sorrow.
Each of us remains alone,
all shall be forgotten.

Please turn the page quietly.

Die Flucht

Ja! auf dem Donaufluss fort werd' ich von dir fliehn!
Und zu Hause hab' ich eine Angel hangen,
mit der werden alle Fischlein eingefangen.

In ein wildes Täubchen werd' ich mich verwandeln,
frei werd' ich dann leben,
in den Lüften schweben.
Und zu Hause hab' ich einen grossen Raben,
der wird alle Tauben ohne Müh erjagen.

Ja! einem Falken gleich hin werd' ich fliegen weit,
zu der Erde Grenzen,
wo die Sterne glänzen,
ich hab' einen Bogen, der schiesst in die Weite.
Wo ich nur hinziele, alles wird zur Beute.
Ich mach' mich zum Sternlein, ohne viel Beschwerde,
werde dann beleuchten Alles auf der Erde.
Und bei uns da leben Kenner jeder Ferne,
die am Himmel zählen können alle Sterne.
Ja! mein wirst du doch sein,
Gott selbst wird dich mir verleih'n.
Mein wirst du ewig sein!

Flight

Yes! On the Danube I shall flee from you.
And at home I have my fishing tackle

with which all the little fish get caught.

I shall turn myself into a wild dove;

Then I shall live free,
soaring in the breezes.
And at home I have a great raven

who will easily drive away all doves.

Yes, like a hawk I shall fly afar,

to the ends of the earth,
where the stars glitter.
I have a bow that shoots far;

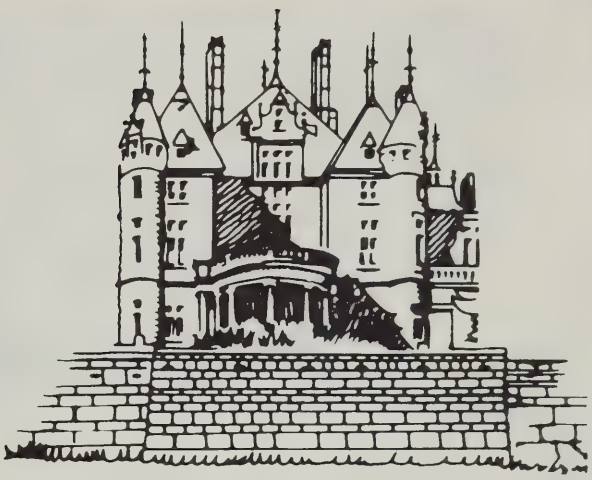
whatever I aim at is taken.

I shall make myself into a star without difficulties,
then I shall illumine everything on earth.
There live among us connoisseurs of the greatest spaces
who can count all the stars in heaven.

Yes, you will still be mine;
God himself will grant you to me.
Mine will you be eternally!

—translations by
Steven Ledbetter

searles castle



At the Junction of Rte. 7 and 23
on Main Street - Great Barrington, MA.

THE NEWEST TOURIST ATTRACTION IN THE BERKSHIRES

SEARLES CASTLE, circa 1886, an intriguing stone mansion is now open to the public daily as a Cultural Center and Museum. Constructed for Mary Sherwood Hopkins, widow of West Coast rail tycoon, Mark Hopkins, the impressive French Chateau was initially created by Stanford White, the famous New York architect. Edward J. Searles, well-known decorator, executed the interiors. The Castle displays the luxuriant ambience enjoyed by the wealthy, as well as the superior design and craftsmanship of over 100 of the finest American and European artisans of the late 19th Century.

The Castle—With its magnificent hand-carved oak interiors, exquisitely ornamented plasterwork ceilings, massive fireplaces and mantels, stately columns, Atrium, Concert Hall and stage—combines the outstanding features of the gracious living of the late 1880's, an era of opulence and architectural excellence.

The 16 Travertine marbelized columns in the Atrium provide an imposing introduction to the Castle. In each of the 40 major rooms, a massive fireplace displays its own distinctive color and design. Many are marble, collected from all over the world, including Italy and the Atlas Mountains in Africa. The splendor of the Versailles Room with its beautiful deep carved gold-leaf woodwork and painted ceiling, contrasts with the quiet intimacy of the circular library in one of the Castle Towers.

The intricacies of painstaking craftsmanship are everywhere to be seen—in the flowing lines of marble sculpture and ceilings in lavishly carved oak imported from England. The grand Dining Room, in richly panelled oak, opens its huge doors onto a columned rotunda overlooking the reflecting pool with fountain, a Greek Revival temple and 90 acres of spacious grounds. In 1886, the cost was two and half million dollars. Today it would exceed 100 million dollars.

Castle is open for guided tours daily, June 30-Oct 26, 10 A.M.-5 P.M. Groups by appointment.

For your leisure and recreation, the Castle offers a Health Spa, Sauna, Indoor Swimming Pool, 9 hole Golf Course, Tennis, The MARIGOLD RESTAURANT and THE TERRACE feature local and continental cuisine. The TAVERN IN THE CARRIAGE HOUSE provides entertainment nightly. A unique ANTIQUE and GIFT SHOP offers items not to be found elsewhere.
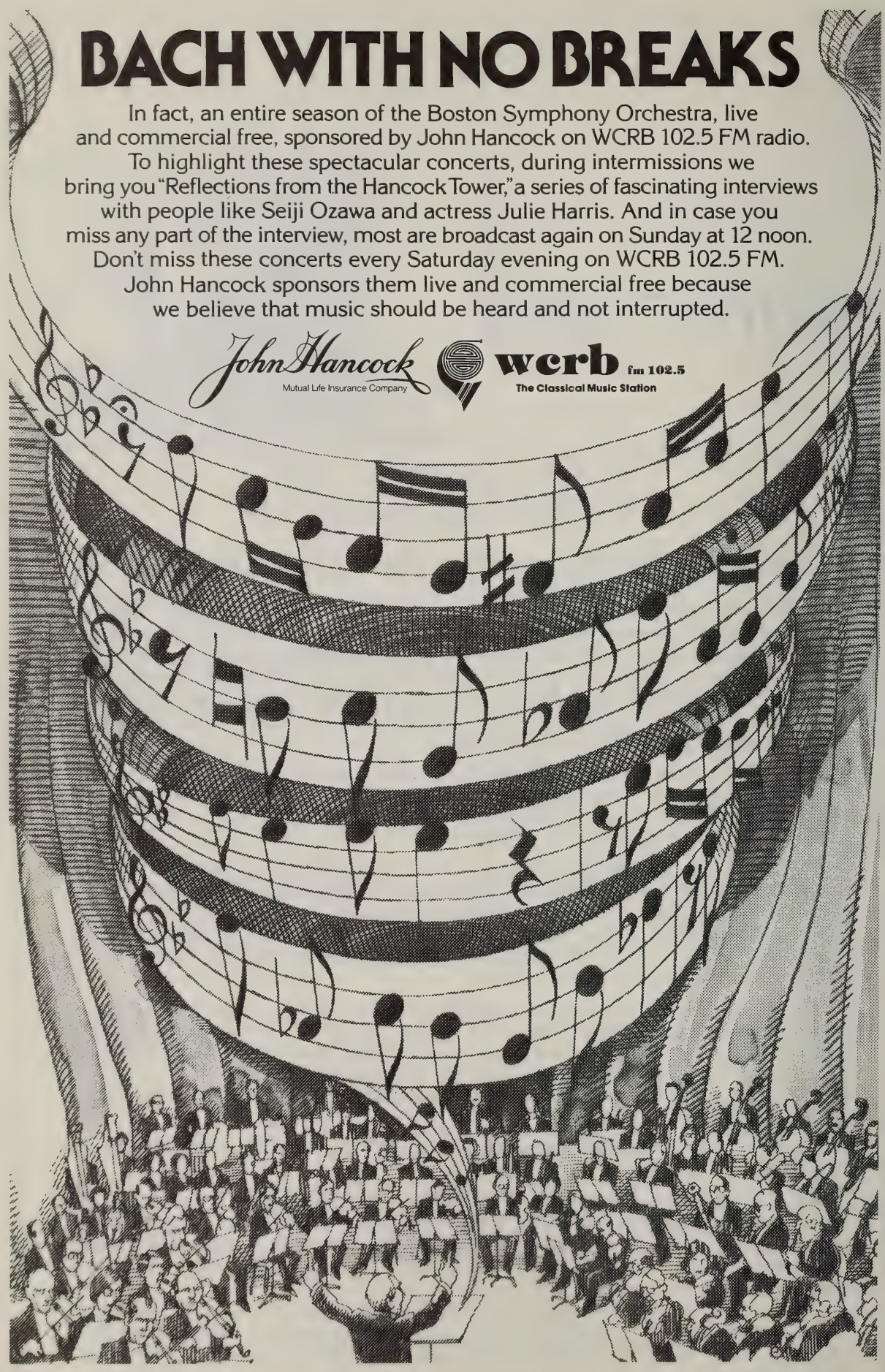
In its tenth year L'Ensemble once again offers elegant chamber music on Wednesday evenings. Please check local tourist newspapers for details on MUSIC SERIES and ANTIQUE SHOWS. Admission charged. For further information call (413) 528-1662.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Weekend Prelude

Friday, 8 August at 7

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER conducting

with ROLF SMEDVIG, trumpet
ANDRE COME, trumpet
TIMOTHY MORRISON, trumpet
PETER CHAPMAN, trumpet
JAMES TINSLEY, trumpet
RONALD BARRON, trombone
NORMAN BOLTER, trombone
GORDON HALLBERG, trombone
CHESTER SCHMITZ, tuba and contrabass tuba
DOUGLAS MARSHALL, organ

GABRIELI *In ecclesiis*

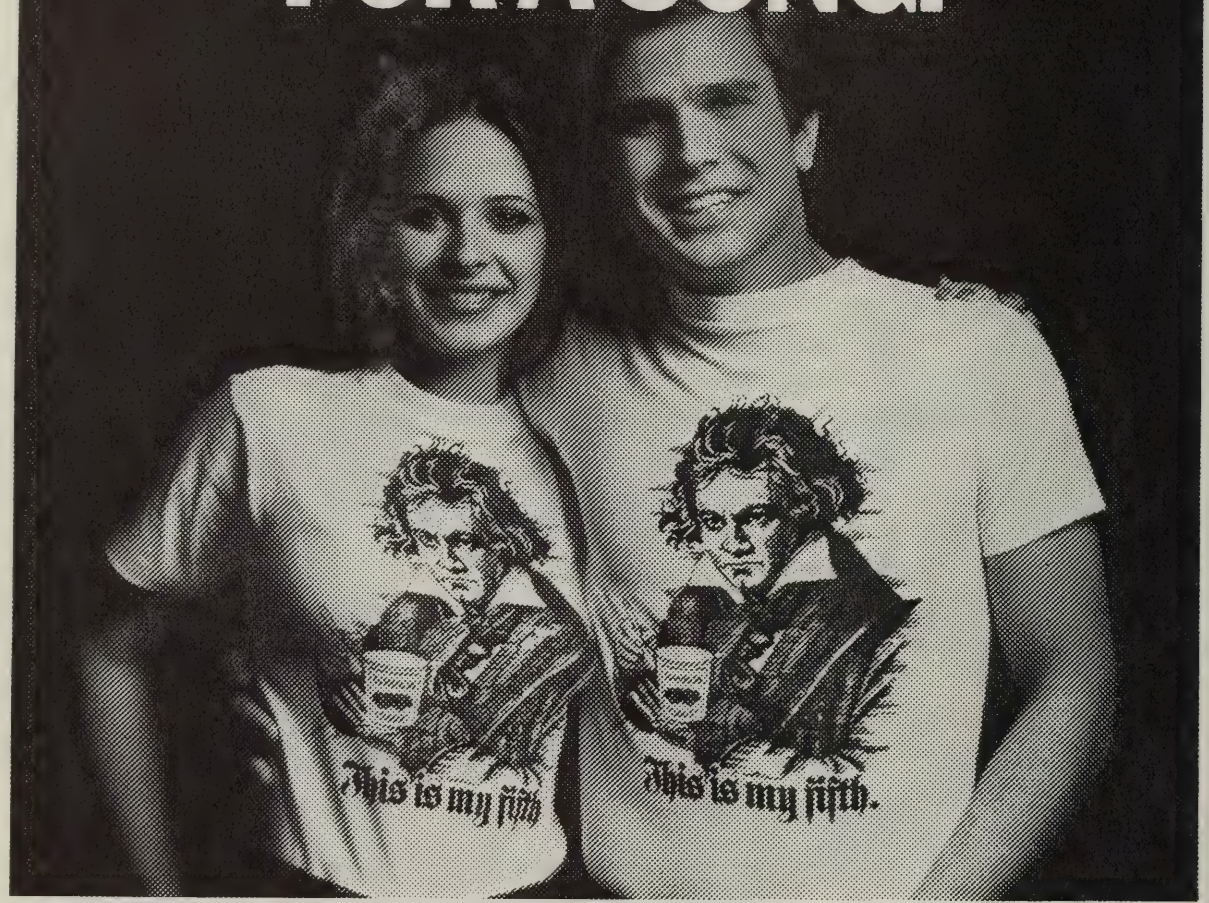
PRAETORIUS *Canticum trium puerorum*

IVES Psalm 67

IVES Three Harvest Home Chorales
Harvest Home
Lord of the Harvest
Harvest Home

Baldwin piano

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T

NOTES

Giovanni Gabrieli (ca. 1555-1612) was the last of the great Renaissance musicians at St. Mark's in Venice (his successor, Claudio Monteverdi, brilliantly inaugurated the Baroque style in the same church). Distinguished as organist, composer, and teacher, he remains best known for the many polychoral motets written for the splendidly ceremonial festivities of "the most serene republic," as the Venetians preferred to style their state. The architecture of St. Mark's—which had two balconies, each equipped with an organ, on either side of the high altar—was especially suited to polychoral works, and Giovanni was only the last in a long series of sixteenth-century composers to exploit the technique. But his compositions already begin to show the approach to the concerted style soon to be so important in Baroque composition: two or three soloists (or small choral groups) alternating with the full ensemble. *In ecclesiis* is one of the most famous and most brilliant of Gabrieli's late works with its individual verses set for reduced forces and the *"Alleluia"* refrain punctuating each verse in sonorous, chordal, triple-meter outbursts.

Michael Praetorius (1571-1621) was a German composer greatly influenced by Venetian polychoral style, despite the fact that he never, so far as we know, went to Italy. But Giovanni Gabrieli's uncle, Andrea Gabrieli, had traveled in Germany in the early 1560s, inaugurating long-lasting contacts between Venetian musicians on the one hand and German composers and patrons on the other. So the brilliant effects of Venetian music came almost by second nature to Praetorius, who wrote a great number of large-scale choral pieces (in addition to the massive volume of dance arrangements, published as *Terpsichore*, on which his modern reputation principally rests). The *Canticum trium puerorum* is the song of praise attributed to the three youths who passed through the burning fiery furnace. Praetorius arranged this lengthy, litany-like text into fourteen sections, of which the even-numbered ones are refrains sung by the full eight-part choir, while the odd-numbered ones move progressively from duet to trio to quartet and so on up to seven voices in the next-to-last section, followed by the final eight-part refrain.

For several years Charles Ives (1874-1954) was a church organist and choir director at Central Presbyterian Church in New York, as a musical sideline to his main business activity in insurance. He composed many works for church choir during those years; they were left in manuscript at the church and were thrown away when, many years later, the church moved to its present building. It is hard to tell, then, whether his regular compositions for almost weekly practical use were as harmonically complex as these pieces, all presumably intended for church use. Few church choirs at the turn of the century—or any other choirs for that matter!—would have been equipped to do justice to Ives's incredibly original style. Only in recent years have these works, along with the rest of his output, begun to be performed with any frequency.

—Steven Ledbetter

In ecclesiis

In ecclesiis benedicite Domino.
Alleluia.
In omni loco dominationis,
benedic, anima mea, Dominum.
Alleluia.
In Deo salutari meo et gloria mea.
Deus, auxilium meum et spes mea
in Deo est.
Alleluia.
Deus meus, te invocamus, te adoramus.

Libera nos, salva nos, vivifica nos.
Alleluia.
Deus adjutor noster in aeternam.
Alleluia.

In the congregation

In the congregation, bless ye the Lord.
Alleluia.
In every place of His domination,
bless the Lord, O my soul.
Alleluia.
In God is my salvation and my glory.
God is my help, and my hope
as in God.
Alleluia.
O my God, we call upon Thee, we worship
Thee.
Deliver us, save us, quicken us.
Alleluia.
O God, our refuge in all eternity.
Alleluia.

Canticum trium puerorum

Benedicite angeli Domini Domino,
benedicite coeli Domino,
benedicite omnes virtutes Domini Domino.
Benedicite omnia opera Domini Domino,
laudate et superexaltate eum in saecula.
Benedicite sol et luna et omnes stellae
coeli Domino,
benedicite omnis spiritus, Dei,
ignis et aestus, gelu et frigus Domino.
Benedictus es Domine in firmamento coeli.

et laudabilis et gloriosus et
superexaltatus in saecula.
Benedicite noctes et dies, lux et
tenebrae Domino,
benedicite fulgura et nubes, glacies
et nives Domino.
Benedicite omnia opera Domini Domino.
Laudate et superexaltate eum in saecula.
Benedicite omnes volucres coeli Domino,

benedicite omnes bestiae et pecora
Domino.
Benedictus es Domine in firmamento coeli,

et laudabilis et gloriosus et
superexaltatus in saecula.
Benedicat terra Dominum,
laudet et superexaltet eum in saecula.
Benedicite omnia opera Domini Domino.
Laudate et superexaltate eum in saecula.

Canticle of the three youths

Ye angels of the Lord, bless ye the Lord,
bless the Lord, ye heavens,
all ye strengths of the Lord, bless the Lord.
O all ye works of the Lord, bless ye the Lord,
praise and exalt him forever.
O sun and moon and all the stars of
heaven, bless ye the Lord,
everything that has breath,
fire and heat, ice and cold bless the Lord.
Blessed art thou, O Lord, in the firmament
of the heavens,
and praiseworthy and glorious and
exalted above all forever.
Nights and days, light and
darkness, bless ye the Lord,
Lightning and clouds, icefields and
snow, bless ye the Lord.
All ye works of the Lord, bless ye the Lord.
Praise and exalt him forever.
All ye flying things of the sky, bless the
Lord,
all ye beasts and cattle, bless the
Lord.
Blessed art thou, O Lord, in the firmament
of the heavens,
and praiseworthy and glorious and
exalted above all forever.
Let the earth bless the Lord,
praise and exalt him above all forever.
O all ye works of the Lord, bless ye the Lord,
praise and exalt him forever.

Benedicite montes et colles et universa
germinantia in terra Domino,
benedicite fontes, maria et flumina
Domino,
benedicite cete et omnia quae moventur
aquis.
Benedictus es Domine in firmamento coeli,

et laudabilis et gloriosus et
superexaltatus in saecula.
Benedicat Israel Dominum,
laudet et superexaltet eum in saecula.
Benedicite filii hominum et omnes
servi Domini, spiritus et
animae justorum Domino.
Benedicite omnia opera Domini Domino.
Laudate et superexaltate eum in saecula.

Mountains and hills and all things that
bear fruit on earth, bless the Lord,
fountains and seas and rivers, bless the
Lord,
ye whales and all things that move in
the waters, bless the Lord.
Blessed art thou, O Lord, in the firmament
of the heavens,
and praiseworthy and glorious and
exalted above all forever.
Let Israel bless the Lord,
praise and exalt him forever.
Sons of men and all servants of the
Lord, breath and soul of the
just, bless the Lord.
All ye works of the Lord, bless ye the Lord.
Praise and exalt him forever.

Psalm 67

God be merciful unto us, and bless us;
And cause his face to shine upon us;
That thy way may be known upon earth,
Thy saving health among all nations.
Let the people praise thee, O God;
Let all the people praise thee.
O let the nations be glad and sing for joy:
For thou shalt judge the people righteously
And govern the nations upon the earth.
Let the people praise thee, O God;
Let all the people praise thee.
Then shall the earth yield her increase,
And God, even our own God, shall bless us,
And all the ends of the earth shall fear Him.

Harvest Home

The harvest dawn is near,
the year delays not long,
and he who sows with many a tear
shall reap with many a song.

Sad to his toil he goes,
his seed with weeping leaves,
and he shall come at twilight close
and bring his golden sheaves.

—Rev. George Burgess

Please turn the page quietly.

Lord of the Harvest

Lord of the harvest, Thee we hail.
Thine ancient promise doth not fail.
The varying seasons haste their round,
with goodness all our years are crown'd.
Our thanks we pray this Holy Day;
let our hearts in tune be found.

When Thy liberal hand
scatters plenty o'er the land,
when sounds of music fill the air,
as homeward all their treasures bear;
we too will raise our hymns of praise,
for we Thy common bounties share.

Lord of the harvest, all is Thine,
the rains that fall, the suns that shine,
the seed once hidden in the ground,
the skill that makes our fruit abound.
New praises from our lips shall sound.
Lord of the harvest, Thee we hail.

— John Hampton Gurney

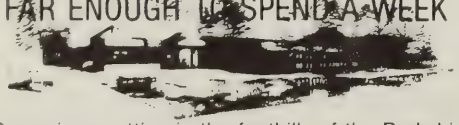
Harvest Home

Come ye thankful people, come,
raise a song of harvest home.
All is safely gathered in
ere the winter storms begin.

God our Maker doth provide
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Come to God's own temple, come,
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— Rev. Henry Alford

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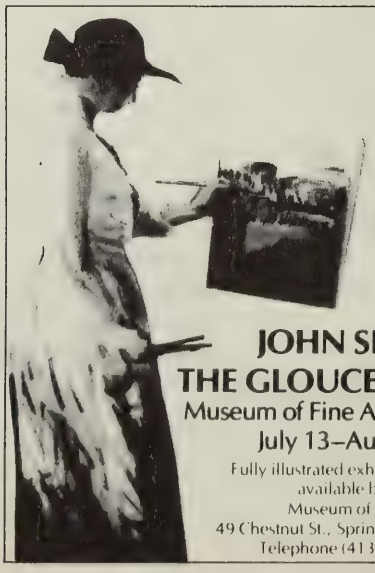
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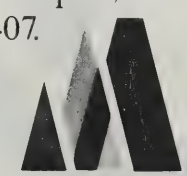
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The death of Ophelia
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BERLIOZ *Sara la baigneuse*
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NOTES

Hector Berlioz

Tristia
Sara la baigneuse
"Royal Hunt and Storm" from *Les Troyens*
Symphonie fantastique, Opus 14

Hector Berlioz was born in Côte-Saint-André, Isère, on 11 December 1803 and died in Paris on 8 March 1869.

Tristia *was assembled by Berlioz out of three different pieces written at different times. The* Méditation religieuse *was composed in Rome on 4 August 1831. It is scored for six-part chorus (divided sopranos, tenors, and basses) with pairs of flutes, clarinets, bassoons, and horns, and strings.* La Mort d'Ophélie *was first written as a song with piano accompaniment late in 1840; the orchestral version was completed in London on 4 July 1848. The score calls for chorus of women's voices with two flutes, two clarinets, English horn, three horns, and strings. Berlioz completed the funeral march for the last scene of* Hamlet *on 22 September 1848, setting it for a chorus vocalizing on "Ah!" with pairs of flutes, oboes, and clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, six side drums, bass drum, cymbals, tam-tam, and strings (the chorus and all percussion except the timpani are to be placed behind the scenes "at some little distance from the orchestra").*

Sara la baigneuse *was composed in 1834 and orchestrated in 1850. It calls for three choruses of differing composition (Chorus I: soprano, tenor, bass I and II; Chorus II: soprano and alto; Chorus III: tenor I and II, bass I and II) with an orchestra consisting of piccolo, two flutes, oboe, two clarinets, two bassoons, three horns, timpani, and strings.*

Berlioz composed his opera Les Troyens *between 1855 and 1858; the first public performance of the second part only, "The Trojans at Carthage," which includes the "Royal Hunt and Storm" sequence, took place in Paris on 4 November 1863. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two cornets, two trumpets, three trombones, ophicleide (played by the tuba in this performance), timpani, bass drum, and strings, with two more sets of timpani offstage and a chorus of sopranos and altos (identified by Berlioz as "nymphs"), tenors ("forest creatures"), and basses ("fauns").*

Berlioz's first major composition, the Symphonie fantastique, *was composed in the spring of 1830 and first performed on 5 December of the same year. It is scored for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, two ophicleides (played here by tubas), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings.*

Berlioz's *Tristia* is a collection of three pieces composed at different times and places and for different ensembles, brought together as an homage to Shakespeare, one of the composer's greatest literary passions (along with Virgil and Goethe). The most direct reflection of his love of Shakespeare is to be found in two major compositions based directly on the works of the bard: *Roméo et Juliette* (1839) and his last opera, *Béatrice et Bénédict* (after *Much Ado About Nothing*, 1862). But *Hamlet* played a role, though indirectly, in the creation of the *Symphonie fantastique* and, more immediately, of *Tristia*.



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The first of the three short pieces, *Méditation religieuse,* sets a French translation of the second of Thomas Moore's *Sacred Songs.* Berlioz wrote it in Rome in early August of 1831 "one day when the spleen was killing me." Its calm acceptance of the transitoriness of all things projects one of his most characteristic moods. (The same spirit is also found in the coda to the first movement of the *Symphonie fantastique,* a passage that the composer added as an afterthought.) There is certainly no direct connection with *Hamlet,* the source of the two remaining movements, but since they both deal with death, the contemplative opening is not out of place.

Late in 1840 Berlioz set to music a poetic elaboration of Gertrude's description of the death of Ophelia from *Hamlet,* the French text by the composer's good friend Ernest Legouvé. Berlioz wrote to the poet:

> I want you to hear what I composed last week on your charming verses about the Death of Ophelia . . . If you like the music, I shall instrument the piano accompaniment for a pretty little orchestra and we'll have it played at one of my concerts.

Actually it was eight years before Berlioz did the orchestration of the piece, and then it was for a projected "Musical Shakespeare Night" in London. The year 1848 was a very difficult one for Berlioz—his father had died recently, he was for a time exiled in London, and even in Paris he felt at odds with the musical environment. A performance of *Hamlet* that he saw in Riga during a visit to Russia inspired his return to that source for further music, and he composed the funeral march in London and joined it at that time to the *Méditation religieuse* and *La Mort d'Ophélie* to make the short triptych *Tristia* (the title—"Sad Pieces"—comes from Ovid). The dark and somber march contains the "soldier's music" that Fortinbras calls for in the final scene, in lines that Berlioz prefaced to his score:

> Let four captains
> Bear Hamlet like a soldier to the stage;
> For he was likely, had he been put on,
> To have prov'd most royally, and for his passage
> The soldier's music and the rites of war
> Speak loudly for him.

After the sobriety of this Hamlet-inspired music, *Sara la baigneuse* is an altogether lighter confection, a musicalization of Renoir before the fact. The light delicacy of the score belies the problems impinging on Berlioz when he wrote it in November of 1834. Paganini had just refused to play the solo part in *Harold in Italy,* which he had commissioned, because there were too many rests to suit him, and the great Paganini would not be seen standing and waiting for his turn to play; the composer's wife Harriet was recovering from the extremely difficult delivery of their son Louis; and the Opera-Comique had just rejected his planned opera libretto on the subject of Benvenuto Cellini. Finally, in order to earn a steady income to keep the family going, Berlioz was just about to embark on his career as a musical journalist in the *Journal des Débats,* work that became ever more a drugery for him during the twenty-eight years that he continued it (though in some ways fortunate for us, because Berlioz was by far the finest prose stylist of any nineteenth-century composer, and

his writings on music are still a delight to read). None of this shows in the delicacy of Berlioz's conception, made even more colorful and delicate in his 1850 orchestration. Victor Hugo's poem strikes us as perfectly capturing the girl's lazy gracefulness, but references to her "beautiful neck" and "the white marble of her lovely foot" did not fail to arouse the opprobrium of the genteel when it was first written.

Berlioz was never able to enjoy the success he deserved from his masterful opera *Les Troyens,* which was never performed complete in his own lifetime and which suffered from a number of false conceptions until the last decade or so. It was too large, too complex, too long for regular performances; the two portions of the opera, it was said, had to be performed on successive nights—and this was in fact done with the few performances that were given until Colin Davis's production at Covent Garden in 1969, the first ever given complete as Berlioz intended, on a single day, showing conclusively that the two parts, "The Sack of Troy" and "The Trojans at Carthage," made a singularly engrossing and not



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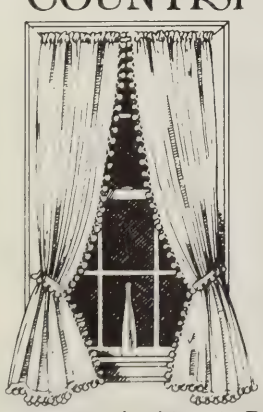
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overlong evening. Little was heard of the score before that time except for the orchestral passage known as the "Royal Hunt and Storm," a passage treated as pantomime in the opera, during which Dido and Aeneas are driven to take refuge in a cave by a sudden violent storm that catches them unawares while hunting. It is there that they consummate their love, while the music of the storm raging outside symbolizes as well the passions of the two leading characters. Ironically this passage, though it is well known today, was only heard on the opening night of the one production that Berlioz was to see during his lifetime—a production of the second part only. Though the work was a moderate success and ran for more than twenty performances, drastic cuts were made after the first night (4 November 1863), among them the pantomime, which was regarded as too symphonic for an opera: it was an affront to the audience and was eliminated (over Berlioz's objections, to be sure) before the next performance.

The *Symphonie fantastique* is one of those works that makes and marks a composer's reputation forever. From the beginning it was Berlioz's best-known composition and has remained so to this day. It set in the public's mind the notion that Berlioz wrote program music for massive orchestra with unusual scoring—a point that is partly true but very misleading if taken as the whole story. The work is most famous for its brilliantly imaginative orchestration and for Berlioz's use of a single melody, called the *idée fixe,* in all five movements. It has been claimed that the symphony is unified by this melody in the same way that the Franck symphony, say, is unified by the recurrence of musical material in several movements. But if the presence of the *idée fixe* were all that held the symphony together, it would be a pretty shabby bit of cobbling, since the tune really plays a very minor role in the three middle movements. For all its renown as the quintessential romantic symphony, the *Symphonie fantastique* is really balanced on classical principles, organized in palindromic fashion around a slow movement at the center with two movements in characteristic dance meters (waltz and march) surrounding it, and large-scale fast movements at the beginning and end; moreover, the whole is laid out in a logical harmonic plan (though the logic is not lacking in surprises).

The direct impetus for the composition of the symphony arose from a performance of *Hamlet* that Berlioz attended in Paris on 11 September 1827. The Ophelia in that performance was an English actress named Harriet Smithson. It was love at first sight, inspired by a literary work, and apparently hopeless, though Berlioz spent some months trying to bring himself to the attention of the actress. He began to plan in his mind a symphony, which he referred to as *Episode from the Life of an Artist,* but his emotional upheaval made it impossible for him to compose. But when he heard some malicious (and untrue) rumors about a supposed affair that the actress was having with her manager, the news acted on him like a dash of cold water in the face and gave him enough objectivity to allow the composition to proceed in a variation of the original plan: the "episode" now had a distinctly cynical ending, which Berlioz confided to a friend, Humbert Ferrand, on 16 April 1830. In most of its details it corresponds to the final form of the symphony except for the fact that he originally placed the slow movement second and the waltz third; by

reversing the pattern later, he achieved the balanced palindromic symmetry alluded to above. The "program" of the symphony went through a number of versions (and the composer himself was ambivalent as to whether it was necessary or desirable). Here is its final form:

PROGRAM
of the Symphony

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I

REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions,* those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II

A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III

SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV

MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V

DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

The program certainly played a role in inspiring Berlioz's music, especially the brilliantly inventive orchestration, which served as a school for composers for decades. Some of the actual thematic ideas in the symphony, and one entire movement, pre-dated the definitive version that Berlioz gave them here. The opening slow section of the first movement includes an entire passage from an early Romance that he had composed before coming to Paris, while in the throes of a youthful and hopeless love. He found the music so appropriate that he put it in the symphony literally before destroying its original form. The famous *idée fixe* melody was first used in Berlioz's cantata *Herminie*, written in 1828 in an

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unsuccessful attempt to win the Prix de Rome; but the cantata has been forgotten (though recently recorded by Sir Colin Davis with Dame Janet Baker for the first time), while the melody is now known everywhere through Berlioz's treatment of it in the symphony. It appears in the first allegro, a soaring, yearning theme that gradually aims higher and higher in its expressive longing. As mentioned above, the theme recurs in all of the movements in some form. In the waltz of the second movement, it functions as a kind of Trio; in the third movement it is a brief tense interlude over tremolo strings. Its appearance in the fourth movement is dramatic enough, though it was not part of the original structure of the music. Berlioz composed this march for his unfinished opera *Les Franc-Juges* (he claimed to have written this richly colorful music in a single night). When he decided to insert that music into the symphony as the "March to the Scaffold," there remained only the problem of fitting in the *idée fixe.* Simplicity itself: four measures for unaccompanied clarinet rather gruesomely recall the sweetheart he has murdered, just before the guillotine blade falls. In the last movement, however, the *idée fixe* once again forms part and parcel of the musical material, though in a vulgarly parodistic form. (Having conceived this cynical ending to his story, Berlioz was worried that it might offend Harriet Smithson—once he discovered that the rumor that so upset him was untrue—so he ventured to claim inspiration for this witches' sabbath from Goethe's *Faust.*) Here his orchestral imagination is fully unleashed to create new effects that many have since welcomed into their music.

It is in the last two movements that Berlioz is most characteristically a romantic, but our view of the symphony—and of its composer—is seriously skewed if we overlook the strong link with the best traditions of the past. For Berlioz, Beethoven in the field of the symphony and Gluck in the field of opera were paramount because of their high seriousness. Though endowed with a rich sense of humor, he took music very seriously and spent most of his life attempting to persuade others to do the same. It was his tragedy that he lived in a period of French culture when clever superficiality was the order of the day and a serious approach to music (or any other art) was just about the last thing imaginable. Still, the art of Berlioz remains for us to encounter, and his growing reputation in recent decades would seem to indicate that his goals are at last, to some extent anyway, being understood.

Incidentally, the composer's gambit in writing his symphony to bring himself to the attention of the woman for whom he had conceived such a violent passion was effective. He married Harriet Smithson, but—alas—the match turned out to be a singularly unfortunate one. So much for the romantic happy ending.

—Steven Ledbetter

Méditation religieuse

Ce monde entier n'est qu'une ombre fugitive; il n'est rien de vrai que le Ciel. L'éclat des ailes de la gloire est faux et passager; les fleurs de l'amour (de l'espérance, de la beauté) s'épanouissent pour la tombe; il n'est rien de brillant que le Ciel. Pauvres voyageurs d'un jour orageux, le flambeau du génie, celui de la raison ne font que nous montrer les dangers de la route; il n'est rien de calme que le Ciel.

Religious Meditation

The whole world is but a fleeting shadow; the only truth is Heaven. The brightness of the wings of glory is false and transitory; the flowers of love (of hope, of beauty) blossom forth only for the grave; the only brightness is Heaven. Wretched travelers in a day of storms, the flame of genius and the torch of reason serve only to reveal the dangers of the way; the only calm is Heaven.

La Mort d'Ophélie

Aupres d'un torrent Ophélie
cueillait, tout en suivant le bord,
dans sa douce et tendre foile,
des pervenches, des boutons d'or,
des iris aux couleurs d'opale.
Et de ces fleurs d'un rose pâle
qu'on appelle des doigts de mort.
Ah!

Puis, élevant sur ses mains blanches
les riants trésors du matin,
elle les suspendait aux branches,
aux branches d'un saule voisin;
mais trop faible le rameau plie,
se brise, et la pauvre Ophélie
tombe, sa guirlande à la main.

Quelques instants sa robe enflée
la tint encor sur le courant
et, comme une voile gonflée,
elle flottait toujours chantant,
chantant quelque vieille ballade,
chantant ainsi qu'une naïade,
née au milieu de ce torrent.

Mais cette étrange mélodie
passa, rapide comme un son.
Par les flots la robe alourdie
bientôt dans l'abime profond
entraina la pauvre insensée
laissant à peine commencée
sa mélodieuse chanson.
Ah!

The Death of Ophelia

Beside a brook Ophelia
was gathering, as she followed the water's edge,
in her gentle and loving distraction,
periwinkles, crow-flowers,
opal-tinted irises,
and those pale pink blossoms
called dead men's fingers.
Ah!

Then, lifting in her white hands
the morning's smiling treasures,
she hung them on the branches
of a nearby willow;
but the bough is too weak, bends,
breaks, and poor Ophelia
falls, a garland in her hand.

Awhile her dress spread wide,
bore her up on the water,
and, like an air-filled sail,
she floated, singing still,
chanting some old tune,
singing like some Naïad
born in this very stream.

But this strange song
ended, brief as a snatch of sound.
Her garment, heavy with water,
soon into the depths
dragged the poor distracted creature,
leaving as yet hardly begun
her melodious lay.
Ah!

Sara la baigneuse

Sara, belle d'indolence,
se balance, se balance
dans un hamac au-dessus
du bassin d'une fontaine,
toute pleine
d'eau puisée à l'Ilyssus.
Ah!

Et la frêle escarpolette
se reflète
dans le transparent miroir
avec la baigneuse blanche
qui se penche pour se voir.
Chaque fois que la nacelle,
qui chancelle,
passe à fleur d'eau dans son vol,
on voit sur l'eau qui s'agite
sortir vite
son beau pied et son beau col.

Elle bat d'un pied timide
l'onde humide
qui ride son clair tableau;
du beau pied rougit l'albâtre;
la folâtre
rit de la fraicheur de l'eau.

Reste ici caché! Demeure!
Dans une heure
d'un oeil ardent tu verras
sortir du bain l'ingénue
toute nue,
croisant ses mains sur ses bras.
Car c'est un astre qui brille
qu'une fille
qui sort du bain au flot clair,
cherche s'il ne vient personne
et frissonne
toute mouillée au grand air.

Sara the Bather

Sara, fair and at ease,
sways
in a hammock above
the pool of a fountain
brimming
with water from the Illyssus.
Ah!

And the frail swing
is reflected
in the clear mirror
with the pale maiden
leaning to see her image.
Each time the hammock,
swinging,
skims the water in its flight,
there appears on the trembling water,
rising quickly,
her lovely foot and graceful neck.

She touches with her foot, timidly,
the water,
rippling the clear image;
the white marble of her lovely foot reddens;
playfully
she laughs at the chill of the water.

Stay hidden here! Wait!
In time
your eager gaze will see
the maiden step from the water
naked,
her arms crossed on her breast.
For it is like a shining star,
a maiden
stepping from the clear water,
watching to see that no one is coming,
and shivering
fresh from the water in the open air.

Mais Sara la nonchalante
est bien lente
a finir ses doux ébats.
Toujours elle se balance
en silence
et va murmurant tout bas:
Oh! si j'étais capitane
ou sultane,
Je prendrais des bains ambrés
dans un bain de marbre jaune,
près d'un trône
entre deux griffons dorés
j'aurais le hamac de soie
qui se ploie
sous le corps prêt à pâmer
j'aurais la molle ottomane
dont émane
un parfum qui fait aimer.
Je pourrais folâtrer nue
sous la nue,
dans le ruisseau du jardin,
sans craindre de voir dans l'ombre
du boix, sombre
deux yeux s'allumer soudain.

Puis je pourrais, sans qu'on presse
Ma paresse,
laisser avec mes habits
traîner sur les larges dalles
mes sandales
de drap brodé de rubis.
Ah! . . . ainsi se parle en princesse,
et sans cesse
se balance avec amour
la jeune fille rieuse
oublieuse
des promptes ailes du jour.
Et cependant des campagnes
ses compagnes
prennent toutes le chemin
voici leur troupe frivole
qui s'envole
en se tenant par la main.
Chacune, en chantant comme elle,
passe et mêle
ce reproche à sa chanson:

Oh! la paresseuse fille
oui s'habille
si tard un jour de moisson!

But Sara nonchalantly
takes time
to end her gentle frolicking.
She swings
silently
then murmurs low:
Oh! if I were consort
of pasha or sultan,
I should bathe in amber-scented water
in a bath of yellow marble,
near a throne
between two gilded griffins;
I should have a silken hammock
yielding
to the swooning form;
I should have a soft couch
giving off
the perfume of desire.
I could play naked
under the open sky,
in the stream in the garden,
without fearing to see in the shadow
of the dark wood
a pair of eyes suddenly aflame.

Then I could, with no one to hurry on
my idleness,
leave with my garments
trailing on the wide flagstones
my sandals
of material embroidered with rubies.
Ah! . . . So she muses like a princess,
and without cease
sways amorously,
laughing maiden,
forgetful
of time's swift passing.
And meanwhile from the fields
other maidens
make their way,
their gay band appears
and passes,
hand linking hand.
Each one, singing in her turn,
as she goes by, threads
a reproach into her song:

Oh! the lazy girl.
See her dressing
at this late hour on a harvest day!

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MOZART — Symphony No. 36 in C, K.425, *Linz*

Adagio—Allegro spiritoso
Poco adagio
Menuetto
Presto

INTERMISSION

MAHLER — Songs on texts from *Des Knaben Wunderhorn (The Boy's Magic Horn)*

Revelge (Reveille)†
Rheinlegendchen (Little Rhine legend)°
Lied des Verfolgten im Turm (Song of the persecuted man in the tower)‡
Wer hat dies Liedlein erdacht? (Who thought up this little song?)°
Trost im Unglück (Consolation in sorrow)‡
Lob des hohen Verstandes (In praise of lofty intellect)†
Der Schildwache Nachtlied (The sentry's night song)‡
Des Antonius von Padua Fischpredigt (Anthony of Padua's sermon to the fishes)†
Das irdische Leben (Earthly life)°
Verlorne Müh' (Labor lost)‡
Wo die schönen Trompeten blasen (Where the beautiful trumpets blow)°
Der Tamboursg'sell (The drummer boy)†

MAUREEN FORRESTER, contralto
JOHN SHIRLEY-QUIRK, bass-baritone

°Ms. Forrester
†Mr. Shirley-Quirk
‡Ms. Forrester and Mr. Shirley-Quirk

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NOTES

Wolfgang Amadè Mozart
Symphony No. 36 in C, K.425, *Linz*

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Incredible though it seems, he composed the Linz *Symphony in something like four days, beginning some time after his arrival in Linz at 9 a.m. on 30 October 1783 and having it ready for performance by 4 November. The* Linz *Symphony is scored for two each of oboes, bassoons, horns, and trumpets, with kettledrums and strings.*

Linz is Austria's third largest city, industrial, not especially attractive, but renowned for a heady chocolate, almond, and jam cake, and for this symphony of Mozart's. Wolfgang and Constanze Mozart visited there for three weeks in the fall of 1783 as guests of Count Johann Joseph Thun, an old friend of the Mozart family. They had gone from Vienna to Salzburg to present Constanze to Wolfgang's father and in the hope of reconciling him to their marriage. Leopold Mozart, however, was adamantly difficult, and the young couple, unhappy about the storm clouds *chez* Papa, were relieved to get away. When they got to Linz after stops at Vöcklabruck, Lambach (where Mozart arrived just in time to accompany the *Agnus Dei* at Mass), and Ebelsberg, they were met at the city gates by a servant of the Thun household, to make sure they not stop at an inn, but go instead to the family's house in Minorite Square. A concert was arranged to take place in the theater on Tuesday, 4 November, and since Mozart, as he reported next day in a letter to his father, had no symphony with him, he had to "work on a new one at head-over-heels speed."

It is a grandly inventive work that Mozart made in such a hurry. For the first time, he begins a symphony with a slow introduction, declamatory at first, then yielding and full of pathos, and cannily creating suspense. The

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Allegro to which it leads is energetic, festive, with a touch of the march about it. And how delightful the first theme is, with those slow notes that so carefully fail to prepare us for the sudden rush of the third and fourth bars. Only the recapitulation—more of a repeat than the continuation or development we are apt to expect from Mozart at this point in his life—reminds us of the daunting deadline against which we wrote.

The "adagio" is modified by "poco," but to have a slow movement be any kind of adagio at all is rare enough in Mozart. Touched by the six-eight lilt of the siciliano, it is in F major, but yearns always for minor-mode harmonies. It seems to look ahead to the wonderful slow movement—plain "adagio" and quite openly in a minor key—of the A major Piano Concerto, K.488, written two and a half years later.

The minuet is courtly, and the Trio, with its delicious scoring for oboe an octave above the violins and for bassoon an octave below (or sometimes in canon and sometimes a sixth below), is demurely rustic. The finale brings back the first allegro's exuberance, but in heightened form.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

Gustav Mahler

Songs on texts from *Des Knaben Wunderhorn (The Boy's Magic Horn)*

Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He composed these songs between 1892 and 1901. Der Schildwache Nachtlied, *which has its origins in an abandoned opera project of 1888, was completed on 28 January 1892 and was first sung by Paul Bulss with the composer conducting on 27 October 1893 in Hamburg. There followed* Verlorne Müh' *(1 February 1892, first sung that year by Amalie Joachim),* Wer hat dies Liedlein erdacht? *(6 February 1892—Clementine Schuch-Prosska, 27 October 1893),* Trost im Unglück *(22 February 1892—Paul Bulss, 27 October 1893),* Des Antonius von Padua Fischpredigt *(1 August 1893 in orchestral score—Anton Moser, 1905),* Rheinlegendchen *(10 August 1893 in orchestral score—Paul Bulss, 27 October 1893),* Das irdische Leben *(August 1893 in orchestral score—Selma Kurz, 1900),* Lied des Verfolgten im Turm *(August 1895, July 1898 in orchestral score—Anton Moser, 1905),* Wo die schönen Trompeten blasen *(August 1895, July 1898 in orchestral score—Selma Kurz, 1900),* Lob des hohen Verstandes *(June 1896),* Revelge *(July 1899 in orchestral score), and* Der Tamboursg'sell *(July 1901 in orchestral score). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, two trumpets, trombone, bass tuba, timpani, triangle, snare drum, birch-brush, tam-tam, cymbals, bass drum, harp, and strings.*

Des Knaben Wunderhorn or *The Boy's Magic Horn* is a collection of German folk poetry, compiled just after 1800 in nationalist and Romantic fervor by

two poets in their early twenties, Clemens Brentano and Achim von Arnim. This was a new sort of preoccupation. In England, two years before the turn of the century, William Wordsworth, with some assistance and great encouragement from Samuel Taylor Coleridge, had anonymously published the *Lyrical Ballads*, taking a vigorous stand against the "gaudiness and inane phraseology" of current poetry and seeking to ascertain "how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." Closer to home, the brothers Grimm, Jacob, a grammarian, and Wilhelm, a literary historian, were beginning to collect the fairy tales they would publish 1812-15. A compilation of folk poetry, at any rate, is what *Des Knaben Wunderhorn* purports to be, though in fact, and much to the distress of the philologically scientific Grimms, Brentano and von Arnim indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. In this, as in most things, the two poets, whom Joseph von Eichendorff characterized as "an odd couple" *("ein seltsames Ehepaar")*, differed widely: the excitable, moody Brentano, whose sister Bettina is a familiar figure in the biographies of Goethe and Beethoven (she was also a wholesale inventor of Beethoveniana), was the one with the passion for "antiquing," while von Arnim, the aristocratic and serene Berliner, tended toward a "modernizing" smoothing out of the material.

Brentano and von Arnim met in the summer of 1801 while they were both students at the University of Göttingen, and what turned into their *Wunderhorn* plan had its beginnings on a boat trip down the Rhine in June 1802. Other work, other plans, other adventures intervened, among them much traveling on von Arnim's part (this he put to good use for the collection), and Brentano's marriage to Sophie Mereau, followed soon by the birth and death of their first child. But by the fall of 1805 Volume One of *Des Knaben Wunderhorn* was in print. The title page carried a sketch of a boy on horseback with a horn, drawn by the Karlsruhe court painter, Kuntz, after a design of Brentano's. By 1808, the second and third volumes were on hand as well. These were chiefly the work of Brentano, who, after the death of his wife and of a second child in October 1806, desperately needed the distraction of hard work.

The two young poets dedicated the first volume to Goethe, who responded as early as January 1806 with an article in which he wrote:

> By rights, this little book should find a place in every house where bright and vital people make their home—by the window, under the looking glass, or wherever else song- and cookbooks lie about, there to be opened in every kind of good or ill mood, since you are bound to find something sympathetic or stimulating even if it means having to turn a few pages. Best of all, this volume might lie on the piano of the amateur or master of musical composition so that these songs might come into their own by being matched to familiar and traditional melodies, that they might have appropriate tunes fitted to them, or that, God willing, they will inspire new and significant melodies.

The three *Wunderhorn* volumes made a strong impact, being widely read, discussed, criticized, and imitated. Goethe's musical wish was partially fulfilled as well. Johann Friedrich Reichardt and Carl Friedrich Zelter (whom Goethe thought so superior to Schubert as composers of his

poems) turned quickly to *Des Knaben Wunderhorn* and so, later in the century, did Robert Franz, Mendelssohn, and Schumann. The Brahms Lullaby must be the most famous of all *Wunderhorn* songs, though the second stanza (which Brahms disliked) was the work of a writer named Georg Scherer. Still later, Richard Strauss wrote some *Wunderhorn* songs, of which *Für 15 Pfennige* is the best known, and so did Schoenberg, but no one made the collection so much his own as Gustav Mahler. He began to write *Wunderhorn* songs immediately after completing the Symphony No. 1 in 1888, but he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Wayfarer* songs of 1884-85. Between 1888 and 1901 he set twenty-four *Wunderhorn* poems; in fact, with the sole exception of Friedrich Nietzsche's *Midnight Song* from *Zarathustra,* which is the fourth movement of the Symphony No. 3, he turned to no other source for his vocal music during that period. The twelve songs on this program are those of which he made orchestral versions, except for *Urlicht,* which found its way into the Second Symphony, *Das himmlische Leben,* originally meant for the Third Symphony but placed eventually as finale to the Fourth, and *Es sungen drei Engel,* composed especially for the Third Symphony in a setting for contralto solo with women's and boys' choruses. *Des Antonius von Padua Fischpredigt* became at the same time, in a version for orchestra alone, the scherzo of the Symphony No. 2 and went on to an unexpected and brilliant resurrection in the *Sinfonia* (1968) of Luciano Berio. For Mahler, then, *Des Knaben Wunderhorn* was more than a collection of poems on which to draw for song texts; rather, the

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anthology with its range and tone encompassing the scurrilous and the sentimental, the grotesque and the tender, the grim and the cute, barracks and meadow, the Romantic past and the insistent present, determined for more than a decade the affect and atmosphere of his music, the symphonies as well as the songs. In the summer of 1901, just after writing *Der Tamboursg'sell,* Mahler was suddenly hit hard by the poetry of Friedrich Rückert. The trilogy of purely orchestral symphonies, Nos. 5-7, marked the arrival at a new compositional manner, and after that Mahler never again came back to *Des Knaben Wunderhorn.*

Revelge—Mahler grew up near an army post, and the sound of military signals, of drumming, and of marching is a presence in his music from his earliest works to his last. This is one of the grimmest of his military pieces and it requires the biggest orchestra of any *Wunderhorn* song. Mahler takes the poem over with few alterations. In general, along with countless variations in details like punctuation or dialect contractions, Mahler does tend to introduce changes by addition, repetition, subtraction, or substitution, treating his sources as freely as Brentano and von Arnim treated theirs. Here, for example, he drops a line from the fourth stanza, perhaps because he forgot, but more probably because he sought in his own way to "modernize" the poem by breaking away from the regularity of its structure. Mahler's departures from the *Wunderhorn* texts make a fascinating study and they show Theodor W. Adorno's characterization of his compositional procedure and the nature of his imagination—"turning cliché into event"—to be true in words as well as in music.

Rheinlegendchen—This song is orchestrally the smallest, using only a wind quintet together with the strings. Mahler's tempo mark, *gemächlich* ("easygoing"), is one of his favorites. The title is Mahler's: the original name of the poem is *Rheinischer Bundesring,* which might be rendered as *Rhenish Bonding-ring.* Like the minuet in the Third Symphony, with which it shares the key of A major and also its mood, *Rheinlegendchen* was one of Mahler's few undisputed successes, being encored at its premiere and often thereafter.

Lied des Verfolgten im Turm—Here is a song with powerful contrast built in. There are three elements: first, the difference between the rousing declamatory style of the defiant prisoner and the lyrical way in which the girl sings her lines; second, the distinction between the essentially unchanging tone of the prisoner's strophes and the gradual sinking of the mood (and tessitura) of the girl's; finally, in the words, the gradual fusion into dialogue of what, to begin with, seemed to be two unconnected monologues.

This brings us to a controversial question about performance practice. At this concert, the *Lied des Verfolgten im Turm* is sung as a duet, as are *Trost im Unglück, Der Schildwache Nachtlied,* and *Verlorne Müh'.* Mahler's scores do not specify the gender of the singers. At his own performances he used both male and female singers, though Henry-Louis de La Grange quotes him as having written to the conductor Jean-Louis Nicodé some time after 1903 that "my songs are all conceived for male voices." The custom, familiar from most present-day concert performances and recordings, of assigning to two singers those songs whose texts suggest such a division

has no authority in Mahler's own practice. Most often he used just one vocal soloist at a concert, but when he had more than one, he still did not turn the songs into duets. Thus for example, in Hamburg on 27 October 1893, Clementine Schuch-Prosska sang *Das himmlische Leben, Verlorne Müh'* (the song whose text most obviously invites duetting), and *Wer hat dies Liedlein erdacht?,* and Paul Bulss sang *Der Schildwache Nachtlied,* and *Trost im Unglück* (both usually given as duets nowadays) as well as *Rheinlegendchen.*

The line between dramatic realism and fussiness is not always easily drawn. Also, one needs, as in directing opera, to examine the music as closely as the words. *Lied des Verfolgten im Turm,* for instance, reveals along with its vivid verbal contrasts an equally striking musical continuity: prisoner and girl continue each other's lines—one often beginning on the very note where the other left off—in a way that suggests that Mahler intended both "characters" to sing in the same octave. Even *Verlorne Müh'* shows Mahler's concern in providing a musical continuity which mitigates the centrifugal tendency of the verse.

The question of persona in song is deeply investigated and cogently discussed by Edward T. Cone in his book *The Composer's Voice* (California). The strongest argument against the practice of sharing out the parts is to be found, not in a critical essay, but on a rare recording of Schubert's *Erlkönig* sung—in French and with orchestra—by three singers, the tenor Georges Thill, the bass Etcheverry, and the soprano Claudine Pascal. (It is reported that Schubert and his friends once read through *Erlkönig* with divided roles, but as a gag.)

Wer hat dies Liedlein erdacht?—This is a rustic delight. For the second stanza of the poem as found in the *Wunderhorn* book, Mahler substituted either one of his own, or lines that he found in some as yet unidentified source.

Trost im Unglück—The *Wunderhorn* editors found this on a broadsheet of the day. De La Grange points out that here Mahler leans heavily on a Silesian folksetting of the text.

Lob des hohen Verstandes—An ever-popular subject. The present title, drawn from the last stanza, is Mahler's, the original one being the less colorful *Wettstreit des Kuckucks mit der Nachtigall (The Cuckoo's Contest with the Nightingale).*

Der Schildwache Nachtlied—Another military song, and one that ends in mystery. Mahler alters few words, but makes a significant change in the punctuation. The poem connects "Wer's glauben tut" to the preceding lines by a comma; Mahler separates it with an exclamation mark. Thus a simple statement becomes an ironic, skeptical comment.

Des Antonius von Padua Fischpredigt—St. Anthony was a Franciscan from Portugal, who taught in Morocco, France, and Italy. He garnered a reputation as a "hammer of heretics" and died, still a young man, at Padua in 1231. He was a famous preacher, but the tale of his going to address the fishes when he found the church empty is a fantasy that reference works like the *Encyclopaedia Britannica* and the *Penguin Dictionary of Saints* disdain even to mention. Mahler, in a letter to his friend Natalie Bauer-Lechner, provides some commentary: "A somewhat sweet-sour humor reigns in the Fish Sermon. St. Anthony preaches to the fishes, but his speech sounds completely drunken, slurred (in the clarinet), and confused.

And what a glittering multitude! The eels and carp and sharp-mouthed pikes, whose stupid expression as they look at Anthony, stretching their stiff, unbending necks out of the water, I can practically see in my music, and I nearly burst out laughing. . . . Only very few people will understand the satire on humanity in this story!" (Reading this last sentence, it is easy to see why a lot of people found Mahler irritating.)

Das irdische Leben—For this muted, sinister song with its restless divided strings, Mahler has shortened the poem and replaced the original haunting title of *Verspätung (Delay).* He explains his decision: "The text only suggests the deeper meaning, the treasure that must be searched for. Thus I picture as a symbol of human life the child's cry for bread and the mother's attempt to console him with promises. I named the song *Earthly Life* for precisely that reason. What I wished to express is that the necessities for one's physical and spiritual growth are long delayed and finally come too late, as they do for the dead child. I believe I have expressed this in a characteristic and frightening way, thanks to the strange sounds, roaring and whistling like a storm, of the accompaniment to the child's tortured and anguished cries, and to the slow, monotonous replies of the mother, Destiny, who does not always fulfill at the right time our anguished plea for bread. . ."

Verlorne Müh'—Another dialogue, in which, sharp though the differences are between the two speakers, their music is woven into a continuous fabric. Mahler dropped two of the five stanzas of the Swabian original. De La Grange cites Guido Adler, who pointed out the presence at the word *"unsere"* in the first stanza of a reference to the opening of Beethoven's Eighth Symphony, a private "signal" of Mahler's that he used often in his daily life. The reason for its appearance here is not explained.

Wo die schönen Trompeten blasen—This is surely the most beautiful of Mahler's pre-Rückert songs, at least among the non-military ones. The text is Mahler's conflation of the two *Wunderhorn* poems, *Bildchen (Little Picture)* and *Unbeschreibliche Freude (Indescribable Joy),* mostly the former, to which he adds some lines of his own. His omissions of various realistic and sentimental touches in the sources, some of which were certainly Brentano's invention, produce a really new, hauntingly mysterious poem. Here, too, military trappings are present, but as though seen through the wrong end of the telescope.

Der Tamboursg'sell—Now the military element is explicit. This is the song with which Mahler bids farewell to *Des Knaben Wunderhorn,* and we can already hear the new and grim march style of the Symphony No. 5, whose first and second movements he composed that same summer.

—M.S.

Revelge

Des Morgens zwischen drei'n und vieren,
Da müssen wir Soldaten marschieren
Das Gässlein auf und ab,
Tralali, Tralalei, Tralalera,
Mein Schätzel sieht herab!

Ach, Bruder, jetzt bin ich geschossen,
Die Kugel hat mich schwer, schwer
getroffen,
Trag' mich in mein Quartier!
Tralali, Tralalei, Tralalera,
Es ist nicht weit von hier.

Ach, Bruder, ich kann dich nicht tragen,
Die Feinde haben uns geschlagen!
Helf' dir der liebe Gott;
Tralali, Tralalei, Tralalera,
Ich muss marschieren bis in Tod!

Ach, Brüder! ihr geht ja mir vorüber,
Als wär's mit mir vorbei!
Tralali, Tralalei, Tralalera,
Ihr tretet mir zu nah!

Ich muss wohl meine Trommel rühren,
Tralali, Tralalei, Tralalera,
Sonst werd'ich mich verlieren,
Tralali, Tralalei, Tralalera,
Die Brüder, dick gesät,
Sie liegen wie gemäht.

Er schlägt die Trommel auf und nieder,
Er wecket seine stillen Brüder,
Tralali, Tralalei,
Sie schlagen ihren Feind,
Tralali, Tralalei, Tralalerallala,
Ein Schrecken schlägt den Feind!

Er schlägt die Trommel auf und nieder,
Da sind sie vor dem Nachtquartier schon
wieder,
Tralali, Tralalei!
Ins Gässlein hell hinaus,
Sie zieh'n vor Schätzleins Haus,
Tralali, Tralalei, Tralalera.

Des Morgens stehen da die Gebeine
In Reih' und Glied, sie steh'n wie
Leichensteine.
Die Trommel steht voran,
Dass sie ihn sehen kann,
Tralali, Tralalei, Tralalera.

Reveille

Of a morning, between three and four,
We soldiers must be marching
Up and down the street,
Tralalee, tralaly, tralalera,
My honey looks down.

Ah brother, now I'm shot,
The bullet has hit me hard,
hard.
Carry me back to my camp.
Tralalee, tralaly, tralalera,
It isn't far from here.

Ah brother, I cannot carry you,
The enemy has beaten us.
May the dear God help you!
Tralalee, tralaly, tralalera,
I must march on into my death!

Ah brothers, you pass me by
As though it were all over with me.
Tralalee, tralaly, tralalera,
You come too close.

I must sound my drum,
Tralalee, tralaly, tralalera,
Or else I am lost,
Tralalee, tralaly, tralalera.
My brothers, thickly sown,
They lie as if mown.

Up and down he beats his drum,
He wakes his silent brothers,
Tralalee, tralaly.
They beat their enemy,
Tralalee, tralaly, tralalerallala,
Terror vanquishes the enemy.

Up and down he beats his drum,
And already they're back at their
nighttime camp,
Tralalee, tralaly,
Out into the bright street,
They parade in front of his honey's house,
Tralalee, tralaly, tralalera.

When morning comes, there stand their bones
In rank and file, they stand like
tombstones.
The drummer-boy stands at their head
So that she can see him,
Tralalee, tralaly, tralalera.

Rheinlegendchen

Bald gras' ich am Neckar,
Bald gras' ich am Rhein;
Bald hab' ich ein Schätzel,
Bald bin ich allein!

Was hilft mir das Grasen,
Wenn d'Sichel nicht schneid't!
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt!

So soll ich denn grasen
Am Neckar, am Rhein,
So werf' ich mein goldenes
Ringlein hinein.

Es fliesset im Neckar
Und fliesset im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

Und schwimmt es, das Ringlein,
So frisst es ein Fisch!
Das Fischlein soll kommen
Auf's Königs sein Tisch!

Der König tät fragen:
Wem's Ringlein sollt' sein?
Da tät mein Schatz sagen:
Das Ringlein g'hört mein.

Mein Schätzlein tät springen
Berg auf und Berg ein,
Tät mir wied'rum bringen
Das Goldringlein mein!

Kannst grasen am Neckar,
Kannst grasen am Rhein!
Wirf du mir nur immer
Dein Ringlein hinein!

Little Rhine Legend

Now I mow by the Neckar,
Now I mow by the Rhine,
Now I have a sweetheart,
Now I am alone.

What good is mowing
If the sickle won't cut?
What good is a sweetheart
If she won't stay with me?

But if I must mow
By the Neckar, by the Rhine,
Then I'll throw my golden
Ring into the waters.

It flows with the Neckar
And flows with the Rhine;
Let it swim away then
To the depths of the sea.

And as the ring swims on down,
A fish will swallow it.
That little fish will land
On the King's own table.

So the King asks,
Whose ring can this be?
And then my love answers,
That ring belongs to me.

My sweetheart will leap
Up hill and down dale
And will bring back to me
My little gold ring.

You can mow by the Neckar,
You can mow by the Rhine,
Just so long as you always
Throw your ring into the waters.

Please turn the page quietly.

Lied des Verfolgten im Turm

Der Gefangene:
Die Gedanken sind frei,
Wer kann sie erraten,
Sie rauschen vorbei
Wie nächtliche Schatten.
Kein Mensch kann sie wissen,
Kein Jäger sie schiessen,
Es bleibet dabei,
Die Gedanken sind frei!

Das Mädchen:
Im Sommer ist gut lustig sein
Auf hohen, wilden Bergen.
Dort findet man grün' Plätzelein,
Mein herzverliebtes Schätzelein,
Von dir mag ich nicht scheiden.

Der Gefangene:
Und sperrt man mich ein
In finstere Kerker,
Dies alles sind nur
Vergebliche Werke,
Denn meine Gedanken
Zerreissen die Schranken
Und Mauern entzwei,
Die Gedanken sind frei!

Das Mädchen:
Im Sommer ist gut lustig sein
Auf hohen, wilden Bergen.
Man ist da ewig ganz allein
Auf hohen, wilden Bergen,
Man hört da gar kein Kindergeschrei!
Die Luft mag einem da werden.

Der Gefangene:
So sei's wie es sei,
Und wenn es sich schicket,
Nur alles sei in der Stille!
Mein Wunsch und Begehren,
Niemand kann's wehren!
Es bleibet dabei:
Die Gedanken sind frei!

Song of the Persecuted Man in the Tower

The Prisoner:
Thoughts are free.
Who can guess them?
They rush past
Like nighttime shadows.
No one can know them,
No hunter can shoot them.
That's all there is to it:
Thoughts are free.

The Girl:
In summer it is good to make merry
On high, wild mountains.
There you can find green places,
My own heart's beloved treasure,
I don't ever want to part from you.

The Prisoner:
And if they lock me
in darkest dungeons,
That is nothing but
Wasted effort;
For my thoughts
Break bonds
And walls in twain:
Thoughts are free!

The Girl:
In summer it is good to make merry
On high, wild mountains.
You are always quite alone
On high, wild mountains,
And you hear no children's cries.
The air is all yours up there.

The Prisoner:
Let it be as it will,
And whatever may befall,
Let it happen in silence.
My wish and my longing
None can forbid.
That's all there is to it:
Thoughts are free!

Das Mädchen:
Mein Schatz, du singst so fröhlich hier,
Wie's Vögelein im Grase.
Ich steh' so traurig bei Kerkertür,
Wär' ich doch tot, wär' ich bei dir,
Ach muss ich immer denn klagen!?

Der Gefangene:
Und weil du so klagst,
Der Lieb' ich entsage!
Und ist es gewagt,
So kann mich nichts plagen!
So kann ich im Herzen
Stets lachen und scherzen.
Es bleibet dabei:
Die Gedanken sind frei!

The Girl:
My love, you sing so cheerfully,
Like a little bird in the meadow.
I stand so sadly by the prison door.
Were I but dead, or were I with you!
Must I forever grieve?

The Prisoner:
Since you grieve so,
I will renounce love.
That daring step taken,
Then nothing can torment me.
So in my heart
I can forever laugh and jest.
That's all there is to it:
Thoughts are free!

Wer hat dies Liedlein erdacht?

Dort oben am Berg in dem hohen Haus,
Da gucket ein fein's, lieb's Mädel heraus.
Es ist nicht dort daheime!
Es ist des Wirts sein Töchterlein.
Es wohnet auf grüner Heide.

Mein Herzle ist wund.
Komm', Schätzle, mach's g'sund!
Dein' schwarzbraune Äuglein,
Die hab'n mich verwund't!

Dein rosiger Mund
Macht Herzen gesund.
Macht Jugend verständig,
Macht Tote lebendig,
Macht Kranke gesund.

Wer hat denn das schön schöne Liedlein erdacht?
Es haben's drei Gäns' über's Wasser gebracht!
Zwei graue und eine weisse!
Und wer das Liedlein nicht singen kann,
Dem wollen sie es pfeifen! Ja!

Who Thought up this Little Song?

Up there on the mountain in the tall house,
A neat, dear girl looks out of the window.
It is not her home.
She is the innkeeper's daughter.
She lives on the green heath.

My heart is smitten.
Come, sweetheart, make it well again.
Your almost black brown eyes,
They have wounded me.

Your rosy mouth
Makes heart well.
It makes young people sensible,
It makes dead men live,
It makes sick men well.

And who thought up this nice, nice little song?
Three geese brought it from across the water,
Two grey ones and a white.
And if there's anyone of you who can sing it,
Why, they'll whistle it for you. Yes indeed!

Please turn the page quietly.

Trost im Unglück

Husar:
Wohlan! Die Zeit ist kommen!
Mein Pferd, das muss gesattelt sein!
Ich hab' mir's vorgenommen!
Geritten muss es sein!
Geh' du nur hin! Ich hab' mein Teil!
Ich lieb' dich nur aus Narretei!
Ohn' dich kann ich wohl leben! Ja leben!
Ohn' dich kann ich wohl sein!

So setz' ich mich aufs Pferdchen,
Und trink' ein Gläschen kühlen Wein!
Und schwör's bei meinem Bärtchen,
Dir ewig treu zu sein.

Mädchen:
Du glaubst, du bist der Schönste
Wohl auf der ganzen weiten Welt,
Und auch der Angenehmste!
Ist aber weit gefehlt!

In meines Vaters Garten
Wächst eine Blume drin!
So lang will ich noch warten,
Bis die noch grösser ist!
Und geh' du nur hin! Ich hab' mein Teil!

Ich lieb' dich nur aus Narretei!
Ohn' dich kann ich wohl leben!
Ohn' dich kann ich wohl sein!

Beide:
Du glaubst, ich werd' dich nehmen!
Das hab' ich lang noch nicht im Sinn!
Ich muss mich deiner schämen,
Wenn ich in Gesellschaft bin.

Consolation in Sorrow

Hussar:
Now then, the time has come.
My horse, it must be saddled.
I am resolved,
It must be ridden.
Go on with you! I am all set.
I love you only out of foolishness.
I can quite well live without you. Yes, live.
I can get on nicely without you.

So I mount my horse
And drink a little glass of cool wine
And swear by my beard
To be true to you forever.

Girl:
You think you are the handsomest man
In the whole wide world,
And the nicest as well.
But you couldn't be more wrong!

In my father's garden
There grows a flower.
I just want to wait
Until it has grown still bigger.
So go on with you! I am all set.

I love you only out of foolishness.
I can quite well live without you.
I can get on nicely without you.

Both:
You think I'll take you.
Well, I'm a long way from having that in mind!
I am ashamed of you
When I am in front of other people.

Lob des hohen Verstandes

Einstmal in einem tiefen Tal
Kuckuck und Nachtigall
Täten ein Wett' anschlagen,
Zu singen um das Meisterstück,
Gewinn' es Kunst, gewinn' es Glück!
Dank soll er davon tragen!

Der Kuckuck sprach: "So dir's gefällt,
Hab ich den Richter wählt."
Und tät gleich den Esel ernennen!

"Denn weil er hat zwei Ohren gross,
So kann er hören desto bos,
Und, was recht ist, kennen!"

In Praise of Lofty Intellect

Once upon a time in a deep valley,
The cuckoo and the nightingale
Made a bet to see which of them
Could sing the more masterly song:
Whether through art or luck,
The winner shall be rewarded.

The cuckoo said, "If it is all right with you
I have chosen the judge."
And right then and there he named the donkey,
"For since he has two big ears
He can hear that much the better
And recognize what is right."

Sie flogen vor den Richter bald.
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen!
Die Nachtigall sang lieblich aus!
Der Esel sprach: "Du machst mir's kraus!
Ija! Ija! Ich kann's in Kopf nicht bringen!

Der Kuckuck drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel g'fiels, er sprach nur: "Wart!
Dein Urteil will ich sprechen.

"Wohl sungen hast du Nachtigall!
Aber Kuckuck singst gut Choral
Und hältst den Takt fein innen!
Das spech' ich nach mein' hoh'n Verstand,
Und kost' es gleich ein ganzes Land,
So lass ich's dich gewinnen.
Kuckuck, Kuckuck, Ija!"

Soon they flew before the judge.
When he was told what it was all about
He decreed that they should sing.
The nightingale sang out sweetly.
The donkey said, "You pseudointellectual, you.
"Hee-haw, hee-haw, I can't take it in."

Then the cuckoo quickly began
His song through thirds and fourths and fifths.
The ass loved it and he just said, "Wait,
I'll now pronounce my verdict.

"You sang well, nightingale,
But cuckoo, you are a fine chorale-singer
And you know how to keep time.
This I speak from the height of my intellect,
And were it to cost me a whole country,
I pronounce you the winner.
Cuckoo, cuckoo, hee-haw."

Der Schildwache Nachtlied

"Ich kann und mag nicht fröhlich sein!
Wenn alle Leute schlafen,
So muss ich wachen!
Muss traurig sein!"

"Lieb' Knabe, du musst nicht traurig sein!
Will deiner warten
Im Rosengarten,
Im grünen Klee!"

"Zum grünen Klee da geh'ich nicht!
Zum Waffengarten
Voll Helleparten
Bin ich gestellt!"

"Stehst du im Feld, so helf' dir Gott!
An Gottes Segen
Ist alles gelegen!
Wer's glauben tut!"

"Wer's glauben tut, ist weit davon!
Er ist ein König!
Er ist ein Kaiser!
Er führt den Krieg!"

Halt! Wer da? Rund'! Bleib' mir vom Leib!
Wer sang es hier?
Wer sang zur Stund'?
Verlorne Feldwacht
Sang es um Mitternacht!

The Sentry's Night Song

"I cannot and will not be cheerful.
While others sleep,
I must wake!
Must be sad!"

"Dear love, you don't have to be sad.
I'll wait for you
In the rose garden,
In the green clover."

"I won't go to the green clover.
It is to the garden of arms,
Full of halberds,
That I am assigned."

"If you are in the field, then may God help you!
It is on God's blessing
That all depends.
If you believe in it."

"He who believes in it is far away.
He is a king.
He is an emperor.
He wages war."

Halt! Who goes there? Turn round! Keep your distance!
Who sang here?
Who sang just now?
The lost sentry
Sang it at midnight.

Please turn the page quietly.

Des Antonius von Padua Fischpredigt

Antonius zur Predigt
Die Kirche find't ledig!
Er geht zu den Flüssen
Und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

Die Karpfen mit Rogen
Sind all' hierher zogen,
Hab'n d'Mäuler aufrissen,
Sich Zuhörn's beflissen!
Kein Predigt niemalen
Den Fischen so g'fallen!

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilends herschwommen,
Zu hören den Frommen!

Auch jene Phantasten,
Die immerzu fasten:
Die Stockfisch ich meine,
Zur Predigt erscheinen.
Kein Predigt niemalen
Den Stockfisch so g'fallen!

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen!

Auch Krebse, Schidkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,
Zu hören diesen Mund!
Kein Predigt niemalen
Den Krebsen so g'fallen!

Fisch' grosse, Fisch' kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständ'ge Geschöpfe!
Auf Gottes Begehren
Die Predigt anhören!

Die Predigt geendet,
Ein jeder sich wendet.
Die Hechte bleiben Diebe,
Die Aale viel lieben;
Die Predigt hat g'fallen,
Sie bleiben wie Allen!

Die Krebs geh'n zurücke;
Die Stockfisch' bleib'n dicke,
Die Karpfen viel fressen,
Die Predigt vergessen!
Die Predigt hat g'fallen,
Sie bleiben wie Allen.

Anthony of Padua's Sermon to the Fishes

At sermon time, Anthony
Finds the church empty.
He goes to the rivers
To preach to the fishes.
They flip their tails
And gleam in the sunshine.

The carp with their spawn
Have all come along,
Have opened their mouths wide,
Have worked hard at listening.
No sermon ever
Pleased the fishes as much.

The sharp-mouthed pike,
Who are forever fighting,
Have swum by in a hurry
To hear the holy man.

Even those visionaries
That are forever fasting
—it's the dried cod I mean
—appear for the sermon.
No sermon ever
Pleased the cod as much.

Fine eel and sturgeon,
Those finicky eaters,
Even they condescend
To attend to the sermon.

Even crabs and turtles,
Usually so slow about their errands,
Rise hurriedly from the riverbed
To hear what issues from this mouth.
No sermon ever
Pleased the crabs so much.

Big fish and little fish,
Classy and vulgar,
Raise their heads
Like intelligent creatures,
At God's desire
To attend to the sermon.

When the sermon is over,
Each turns away.
The pike stay thieves
And the eels are still lechers.
The sermon has delighted them,
And they stay just as they were.

The crabs still go backwards,
The cod stay fat,
The carp are still gluttons,
The sermon is forgotten.
The sermon has delighted them,
And they stay just as they were.

Das irdische Leben

"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind!
Morgen wollen wir ernten geschwind!"

Und als das Korn geerntet war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir dreschen geschwind!"

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich,
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahr!

Earthly Life

"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bring in the harvest."

And when the grain was harvested,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly thresh."

And when the grain was threshed,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bake."

And when the bread was baked,
The child lay on his bier.

Verlorne Müh'

Sie:
Büble, wir wollen ausse gehe!
Wollen wir? Unsere Lämmer besehe!

Gelt! Komm', lieb's Büberle,
Komm', ich bitt!

Er:
Närrisches Dinterle,
Ich mag dich halt nit!

Sie:
Willst vielleicht a bissel nasche?
Hol' dir was aus meiner Tasch'!
Hol', lieb's Büberle,
Hol', ich bitt!

Er:
Närrisches Dinterle,
Ich nasch' dir halt nit!

Sie:
Gelt, ich soll mein Herz dir schenke?
Immer willst an mich gedenke.
Nimm's lieb's Büberle,
Nimm's, ich bitt!

Er:
Närrisches Dinterle,
Ich mag es halt nit!

Labor Lost

She:
Hey laddie, let's go out together.
Shall we? Shall we go have a look at our lambs?
OK? Come on, sweet laddie,
Come on, oh please!

He:
Dumb chick,
I just don't like you.

She:
Maybe you want something to nibble?
Take something from my pocket.
Take it, sweet laddie,
Oh take it, please!

He:
Dumb chick,
I'm not about to eat from your pocket.

She:
I know, you want me to give you my heart?
Then you'll always think of me.
Take it, sweetest laddie,
Oh take it, please!

He:
Dumb chick,
I just don't want it.

Please turn the page quietly.

Wo die schönen Trompeten blasen

"Wer ist denn draussen und wer
klopfet an,
Der mich so leise wecken kann?"
"Das ist der Herzallerliebste dein,
Steh' auf und lass mich zu dir ein!

"Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
Die Morgenröt' zwei helle Stern.
Bei meinem Schatz dâ wär' ich gern,
Bei meinem Herz allerlieble."

Das Mädchen stand auf und liess ihn ein;
Sie heisst ihn auch willkommen sein.
"Willkommen lieber Knabe mein,
So lang hast du gestanden!"
Sie reicht ihm auch die schneeweisse Hand.
Von ferne sang die Nachtigall;
Das Mädchen fing zu weinen an.

"Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiss,
Wie's keine sonst auf Erden ist!
O Lieb' auf grüner Erden.

"Ich zieh in Krieg auf grüne Heid',
Die grüne Heid', die ist so weit,
Allwo die schönen Trompeten
blasen,
Da ist mein Haus von grünem Rasen."

Where the Beautiful Trumpets Blow

"And who is out there, and who is
knocking
That can wake me so gently?"
"It is your heart's dearest love.
Get up and let me in.

"Why must I stand here any longer?
I see the red dawn,
The red dawn and two bright stars.
I long to be by my sweetheart,
By my dearest heart."

The girl rose up and let him in,
She also bade him welcome.
"Welcome, my dearest boy,
You have had to stand so long."
She gives him her snow-white hand.
Far away, the nightingale was singing;
The girl began to weep.

"Oh, don't weep, my dearest dear,
A year from now you'll be my own.
It is sure you will be mine
Like no one else on this earth,
Oh love, on this green earth.

"I am off to war on the green heath.
The green heath, it is so far away,
And there, where the beautiful
trumpets blow,
There is my home, beneath the green turf."

Der Tambours g'sell

Ich armer Tambours g'sell!
Man führt mich aus dem G'wölb!
Wär' ich ein Tambour blieben,
Dürft ich nicht gefangen liegen!

O Galgen, du hohes Haus,
Du siehst so furchtbar aus!
Ich schau dich nicht mehr an,
Weil i weiss, dass i g'hör d'ran!

The Drummer Boy

Poor me, poor drummer boy!
They are leading me from my cell.
If I had stayed a drummer boy,
I'd not be a prisoner now.

O gallows, you tall house,
You look so frightful.
No, I won't look at you any more
Because I know that that's where I belong.

Wenn Soldaten vorbeimarschieren,
Bei mir nit einquartier'n,
Wenn sie fragen, wer i g'wesen bin:
Tambour von der Leibkompanie!

Gute Nacht, ihr Marmelstein',
Ihr Berg' und Hügelein!
Gute Nacht, ihr Offizier,
Korporal und Musketier!

Gute Nacht, ihr Offizier,
Korporal und Grenadier!
Ich schrei' mit heller Stimm':
Von euch ich Urlaub nimm!

Gute Nacht!

When the soldiers march past
They aren't billeted with me.
When they ask who I was:
Drummer with Headquarters Company!

Good night, you marble rocks,
Tall mountains and little hills.
Good night, you officers,
Corporals and musketeers.

Good night, you officers,
Corporals and grenadiers.
Loud and clear I cry:
I take my leave of you.

Good night.

—translations by
Michael Steinberg

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Sunday, 10 August at 2:30

JOSEPH SILVERSTEIN conducting

HAYDN — Symphony No. 104 in D, *London*
Adagio—Allegro
Andante
Menuetto: Allegro
Allegro spiritoso

RAVEL — Piano Concerto in D for the left hand
(in one movement)
JOHN BROWNING

INTERMISSION

SCHUMANN — Symphony No. 2 in C, Opus 61
Sostenuto assai—Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Adagio espressivo
Allegro molto vivace

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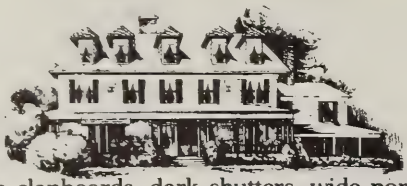
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NOTES

Joseph Haydn
Symphony No. 104 in D, *London*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He wrote this symphony in 1795 and led its first performance at the King's Theatre, Haymarket, London, on 4 May that year. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

Not often have an artist and his public been so wondrously and delightedly attuned to one another as were Haydn and his enchanted London audiences in the first half of the 1790s. For nearly thirty years, Haydn had worked for the Esterházy family under conditions that were artistically stimulating but that also kept him in geographic isolation much of the time. His music the while circulated widely in printed and manuscript copies, and when, after the disbanding of the Esterházy's musical establishment upon the death in September 1790 of old Prince Nicholas, Haydn became, so to speak, a free man, he was more famous than he knew.

Johann Peter Salomon lost not a moment in perceiving the chance that Haydn's sudden availability offered. Salomon, born 1745 in Bonn, but actively and indeed exceedingly successful in London as violinist and impresario since 1781, happened to be on the continent when he heard of the death of Haydn's employer. He left at once for Vienna, where he simply presented himself at Haydn's apartment one December morning with the words, "I am Salomon from London and I have come to fetch you." His words and his splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert—persuaded, and within a matter of weeks the two were on their way.

The story is familiar—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of his London concerts and the six new symphonies he wrote for them, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the grief of Mozart's death. Haydn returned to Vienna in 1792, but a second visit to London was a foregone conclusion. The 1794-95 sojourn in England equaled the earlier one as a triumph.

The Symphony No. 104 is the last of the twelve he wrote for and introduced in London; indeed, it is his last symphony altogether. It is commonly known as "the *London*," which, given that the designation applied equally to eleven other symphonies, must be one of the most pointless of all musical nicknames. But the Germans outdo us in silliness. They call it the *Salomon* Symphony, but in fact Haydn's last three symphonies were written for concerts presented not by Salomon but by another violinist-impresario (and quite considerable composer), Giovanni Battista Viotti.

All the music at the concert at which the D major Symphony was introduced was by Haydn, and the program included the seventh performance in about as many months of the work that had turned out the greatest hit of the second London visit, the *Military* Symphony. There were also some vocal numbers, and of one of the singers, a certain Madame Banti, Haydn noted in his diary—in English—that "she song very scanty." Of the event altogether, though, Haydn noted (back in German now) that "the whole company was thoroughly pleased and so was I. I made 4,000 gulden on this evening. Such a thing is possible only in England." The reviewer of the *Morning Chronicle* wrote: "It is with pleasure that we inform the public that genius is not so totally neglected as some are too often apt to confirm," commenting also on the "fullness, richness, and majesty, in all its parts" of Haydn's new symphony.

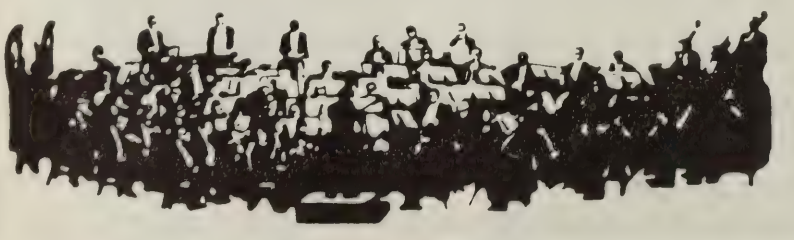
Contemporary criticism is apt to stress the complexity, the sense of *amplesse* and abundance in Haydn's work. But his intoxicating intelligence and invention—and thus also his famous sense of humor—are tied as well and inextricably to his feeling for economy. (This is one of the ways in which Haydn differs from Mozart. Mozart could play Haydn's game, as, for example, in the finale to the E flat Piano Concerto, K.449, but his natural inclination was toward the prodigal.)

It is Haydn's way to work with few, simple, striking, and malleable ideas. The purely formal fanfare that opens this D major Symphony is an example. We hear it first in its most obvious, its most "natural" form. But it returns twice during the introduction, subtly transformed the first time and dramatically the second. And what rich returns Haydn derives from the sighing figure the violins introduce in the first measure after the fanfare! When, after that, minor gives way to major and Adagio to Allegro, a single theme virtually suffices to propel this densely and wittily worked movement along.

Melodies like the one at the beginning of the Andante earned Haydn his nineteenth-century reputation for innocence. Butter would indeed not melt in the sweet mouth of the personage who speaks in the first four measures. But the poignant and accented B flat in the next phrase is fair

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warning, and the extraordinary extensions when the opening phrase returns—the violin sound now edged with a bit of bassoon tone—persuade us that innocence is but a point of departure for adventures both subtle and deep. The most astonishing of these adventures—the mysterious cessation of motion on remote and mysterious harmonies and the touching speculations of the flute—is in its present form a late second thought of Haydn's.

The robust minuet is alive with amusing syncopations, the Trio, charmingly scored, is gently lyrical. Haydn provides ten measures of retransition to the reprise of the minuet, and that is a very rare feature in his music. The finale starts with a Croation folk song, presented in rustic style over a bagpipe-like drone. But the movement as a whole is full of city wisdom, about counterpoint and rapidly swirling dissonance. Its most remarkable feature is perhaps the contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

Program note on the *London* Symphony courtesy San Francisco Symphony Association ©1979.

Maurice Ravel
Piano Concerto in D for the left hand

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. He composed the Concerto in D, along with his other piano concerto, in G major, in 1930 and 1931. The orchestral part of the concerto is scored for two flutes and piccolo, two oboes and English horn, E flat clarinet, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, wood block, tam-tam, harp, and strings.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his long-time interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right hand in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto composed for Marguerite Long falls into the category of brilliant entertainment music. The concerto for the left hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved; Saint-Saëns had written six studies for the left hand, and Scriabin a *Prelude and Nocturne.* But for the most part Ravel was on his own, especially as he wanted the piano

part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a fantastically difficult work perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of chords, an arrangement that would be reversed if the piece were conceived for right hand).

The concerto is in one long movement divided into Lento and Allegro sections. Beginning low and dark in strings and contrabassoon, a long orchestral section avoids the first appearance of the soloist until a climax brings him in with a cadenza designed to show right off the bat that limiting the conception to a single hand does not prevent extraordinary virtuosity. As in the G major concerto there are jazzy elements that Ravel picked up during his visit to America, and the level of virtuosity required by the soloist increases—if that is possible—to the end. Ravel rightly considered this, his last completed large-scale work, a supreme piece of illusion. Who can tell, just from listening, the nature of the self-imposed restrictions under which he completed his commission?

—Steven Ledbetter

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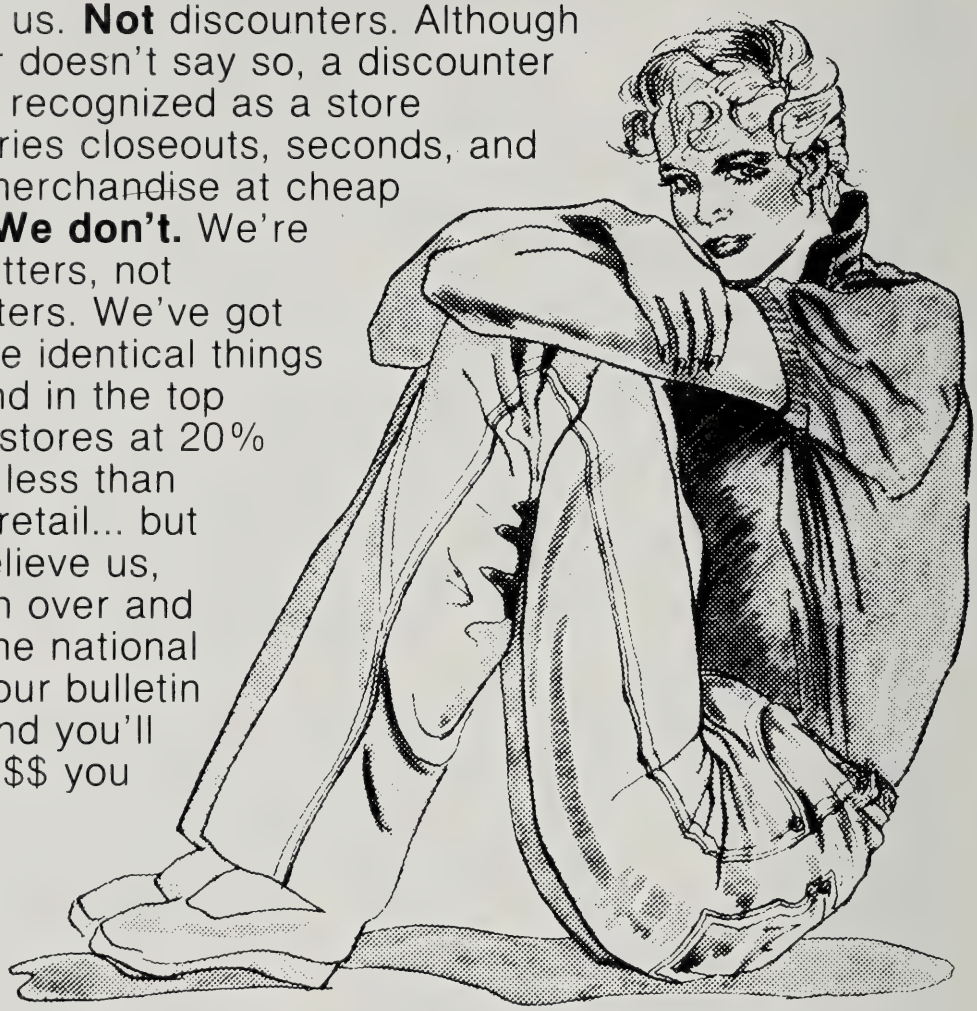


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Robert Schumann
Symphony No. 2 in C, Opus 61

Robert Alexander Schumann was born at Zwickau, Saxony, on 8 June 1810 and died at Endenich, near Bonn, on 29 July 1856. He began work on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Numbered second in order of publication, it was actually the third of his symphonies, for both the First Symphony and the D minor (known as the Fourth) were originally written in 1841. Felix Mendelssohn conducted the first performance of the Second Symphony at the Gewandhaus in Leipzig on 5 November 1846. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

Schumann suffered a physical breakdown attributed to overwork in 1842 and a much more serious one in August 1844. The second time his condition was ominous: constant trembling, various phobias (especially the fear of heights and of sharp metallic objects), and worst of all, tinnitus, a constant noise or ringing in the ears, which made almost any musical exercise—playing or composing—impossible. The tinnitus suggests the first signs of the tertiary syphilis that was ultimately to bring on Schumann's insanity and cause his death.

It was not the first time that Schumann had been prey to depression so severe that he was unable to work. But 1844 was the worst year yet; this time, even with Clara always at hand to help him, he could not overcome his depression. Writing music was out of the question; it took weeks even to write a letter. His recuperation took over a year, during which he composed little. The first completely new large-scale composition after his breakdown was the Symphony in C, published as Opus 61 and labeled second in the series.

Much of Schumann's music is intensely personal in ways more specific than simply reflecting the composer's emotional state. Listening to many of his pieces is like reading a private letter or an intimate diary. He delighted in codes and ciphers, often (in his earlier years) encoding the name or home town of a sweetheart into his music. After he met Clara, the secret messages were directed to her. But, with the exception of one passage in the last movement, the Second Symphony is remarkably "classical" in conception, devoid of any apparent literary program or inspiration. If anything, it is inspired by a musical source: the heroic symphonies of Beethoven, in which a subdued mood at the opening resolves through heroic struggle to triumph at the end.

More than any of his other symphonies, the Second reveals a progression of mental states reflecting the composer's own life. Three years after its composition he wrote to D.G. Otten, the Music Director in Hamburg, who had inquired about the work, to say, "I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same it reminds me of dark days."

The opening slow section does suggest "dark days" despite the presence of the brass fanfare in C major. Schumann purposely undercuts the

brilliant effect of that opening motto with a chromatic, long-breathed phrase in the strings totally contradicting one's normal expectations of either joy or heroism. Once into the Allegro, the sharply dotted principal theme affects a heroic air, but the chromatic secondary theme again denies any feeling of conquest. The development is an extensive and elaborate treatment of all the motivic material presented thus far, climaxing with a dominant pedal and a powerful—almost Beethovenian—return to the recapitulation.

It may have been the high emotional level of the first movement that caused Schumann to place the scherzo second, thus allowing a further release of energy before settling down to the lavish lyricism of the Adagio. The scherzo is officially in C major, like the opening movement, but the very opening, on a diminished-seventh chord (which is brought back again and again), belies once more the qualities we normally expect of C major; this scherzo is no joke. The basic groundplan is one of Schumann's own invention, elaborated from those of Beethoven's symphonies (the Fourth and Seventh) in which the main scherzo section comes round and round again in double alternation with the Trio. Schumann's innovation is to employ two Trios; the second of these has a brief fugato with the theme presented both upright and in inversion—a reminder of Schumann's Bach studies earlier in 1845. The motto fanfare of the first movement recurs in the closing bars to recall the continuing (and still abortive) heroic search.

The Adagio, though delayed from its normal position as the second movement, is well worth waiting for. Here the passion of the musical

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ideas, the delicacy of the scoring, and Schumann's masterful control of tension and release create a high-voltage sense of yearning. The opening song-like theme is of an emotional richness not found elsewhere in the symphony, a soaring upward in large intervals (sixth, octave) returning in a pair of sequential descending sevenths that suggest Elgar before the fact.

The last movement has always been the most controversial. Tovey called it incoherent, and partisans have both attacked and defended it. Schumann himself insisted that he felt much better while writing it and that his improved condition was reflected in the music. The movement certainly projects an affirmative character; the second theme, derived from the emotional melody of the third movement, briefly attempts to recall the past, but it is overwhelmed by the onrush of energy. The most unusual formal aspect of the movement is the fusion of development and recapitulation, ending in the minor key. An extended coda is essential to assert a confident ending; the coda in this case is almost half the length of the movement. Now, for the first time in this symphony, we may be intruding on one of Schumann's private messages: we hear an elaborate coda-development of a totally new theme, one used earlier by Schumann in his piano *Fantasie,* Op. 17; it had been borrowed, in its turn, from Beethoven's song cycle *An die ferne Geliebte,* where it was a setting of the words *"Nimm sie hin denn diese Lieder"* ("Take, then, these songs of mine"). In the *Fantasie* Schumann was unmistakably offering his music to Clara; here, too, it seems, he is offering the music to her, though the void that separates them is no longer physical but psychological.

The very ending brings back the fanfare motto from the first movement in an assertion of victory, but this victory, unlike Beethoven's in the Fifth Symphony, is a triumph of willpower, almost of self-hypnosis. Schumann could not foresee, when he finished Opus 61, that the truly "dark days" still lay ahead.

—S.L.

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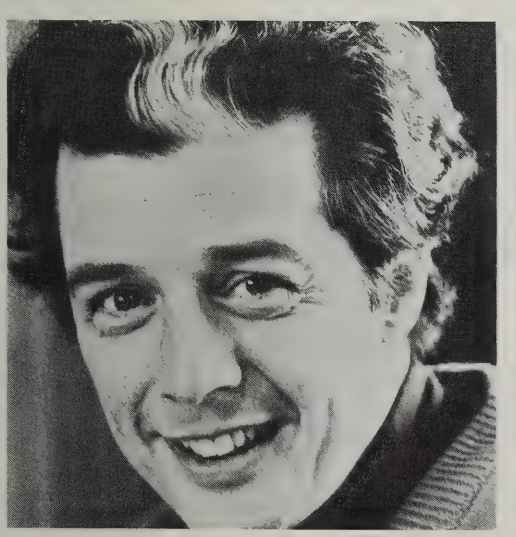
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All events except the Boston Musica Viva and Boston Symphony Orchestra concerts, which require Berkshire Festival tickets, are free to Friends of Music at Tanglewood and open to the public for a $3.00 contribution at the Main Gate.



Maureen Forrester

Contralto Maureen Forrester has been heard by audiences on five continents and as soloist with virtually every major orchestra in the world. Recognized as one of the day's greatest Mahler interpreters, Ms. Forrester's upcoming engagements include, besides her Tanglewood performance this week in *Des Knaben Wunderhorn, Das Lied von der Erde* with the Toronto Symphony next month and the Mahler Third Symphony with both the New York Philharmonic and the Cleveland Orchestra. Ms. Forrester will also sing numerous recitals in the United States and Canada, and she returns to the Jerusalem Symphony in February 1981 for her second consecutive appearance. Next May she travels to Korea for her first performance in that country. She has been soloist this past season with orchestras including the Chicago and San Francisco symphonies, the Philadelphia Orchestra, and the Berlin Philharmonic, and she has performed under the baton of Herbert von Karajan, Leonard Bernstein, Seiji Ozawa, Eugene Ormandy, and James Levine. Ms. Forrester's operatic credits include the Metropolitan Opera, Ottawa's National Arts Centre, and the Washington Opera; in May 1981 she appears with the Friends of French Opera at Carnegie Hall in Dukas's *Ariane et Barbe-Bleue,* and she is scheduled to sing the Countess in Tchaikovsky's *Queen of Spades* with the Houston Grand Opera. Since her first Boston Symphony appearance in December of 1958, Ms. Forrester has sung music of Beethoven, Mahler, Brahms, and Verdi with the orchestra; her most recent appearance was in Bach's *St. Matthew Passion* at Tanglewood in 1976. Her many recordings appear on the RCA, Columbia, Vanguard, London, and Westminster labels.



John Shirley-Quirk

British bass-baritone John Shirley-Quirk's musical fame follows a successful career as a lecturer in physics, first in the Royal Air Force and then at Liverpool University. Born in Liverpool, his early musical studies were on the violin, but singing soon took over his life, and after studying with Roy Henderson, he began to make his mark in British musical circles. Now one of Eng-

land's best-known artists, Mr. Shirley-Quirk has sung all over the world in concert and made recordings with such conductors as Boulez, Britten, Davis, Giulini, Kubelik, Maazel, Muti, Ormandy, Ozawa, Previn, and Solti. His American engagements have included the orchestras of Boston, Cleveland, New York, Toronto, Pittsburgh, and Houston, and his discography includes over eighty recordings on all the major international labels.

In the field of opera, Mr. Shirley-Quirk has been closely associated with the English Opera Group and with Scottish Opera, singing roles ranging from Mozart to Henze. Benjamin Britten created several parts for him, including the sinister multiple roles in *Death in Venice,* which he has performed at Aldeburgh, Covent Garden, and for his Metropolitan Opera debut in 1974; he has also appeared in the Metropolitan Opera productions of Mozart's *Die Zauberflöte* and Strauss's *Ariadne auf Naxos.* In July 1977 Mr. Shirley-Quirk won enormous acclaim for his role in Tippett's *The Ice Break* at Covent Garden. Recent portrayals at Scottish Opera have included Don Alfonso in *Così fan tutte,* Count Almaviva in *Le nozze di Figaro,* Golaud in *Pelléas et Mélisande,* and the title role in *Don Giovanni.* He has also appeared in major British television productions of *Owen Wingrave, Billy Budd, Le nozze di Figaro,* and *Eugene Onegin.*

Mr. Shirley-Quirk's most recent Boston Symphony appearances prior to this summer were for performances of Mahler's *Des Knaben Wunderhorn* in December of 1978. Other recent engagements have included the Brahms *German Requiem* with Erich Leinsdorf and the New York Philharmonic, and Vaughan Williams's *A Sea Symphony* with the Chicago Symphony under Sir Georg Solti.

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John Newmark

Born in Bremen, Germany, pianist John Newmark settled in Montreal in 1944. He was accompanist for the famous English contralto Kathleen Ferrier, and his recording with her of Schumann's *Frauenliebe und -leben* won the Grand Prix du Disque for best recording of 1950. In 1967, Mr. Newmark was appointed by the Canadian government as accompanist for all Canadian artists performing at that year's Expo; he was invested by the governor general in Ottowa as an Officer of the Order of Canada in 1974; and in 1975, McGill University in Montreal bestowed upon him the degree of Doctor of Music *honoris causa*. Mr. Newmark has made recordings for the RCA, London, Pathé Marconi, Folkways, Jupiter, and Westminster labels, he has participated in the Edinburgh, Vancouver, Stratford, and Casals festivals on many occasions, and he has appeared innumerable times on the CBC radio and television.

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Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center; it celebrated its tenth birthday this past April with performances in Symphony Hall of Mendelssohn's *Elijah.* Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of *a cappella* repertory under John Oliver in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* 20th-century American choral music; released last year, this record received a Grammy nomination for Best Choral Performance of 1979. The Tanglewood Festival Chorus may also be heard on a recent release from Philips records, Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances last year and recently named Best Choral Recording of 1979 by Gramophon magazine. Additional recordings with the orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* under Seiji Ozawa and Liszt's *Faust* Symphony with Leonard Bernstein. For New World records, the chorus has recorded Roger Session's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

TANGLEWOOD FESTIVAL CHORUS 1979-80
John Oliver, Conductor

Sopranos

Cynthia Armstong
Virginia K. Bowles
Mary Robin Collins
Lou Ann David
Alice Goodwin-Brown
Charlene Lorion Haugh
Anne E. Hoffman
Alice Honner
Anne M. Jacobsen
Frances V. Kadinoff
Marjorie Katz
Sharon Kelley
Ann K. Kilmartin
Holly Lynn MacEwen
Betsy Moyer
Diana Noyes
Laurie Stewart Otten
Christine M. Pacheco
Charlotte C.R. Priest
Regina Raboin
Judith L. Rubenstein
Ana Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Elizabeth S. Tatlock
Selene Tompsett
Keiko Tsukamoto
Pamela Wolfe

Mezzo-sopranos

Gayna Akillian
Ivy Anderson
Maisy Bennett
Carole S. Bowman
Skye Burchesky
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Ellen Cutler
Catherine Diamond
Patricia V. Dunn
Ann Ellsworth
Dorrie Freedman
Rosanne Gervasi
Thelma Hayes
Leah Jansizian
Christianne King
Jane Lehman
Dorothy W. Love
Sharron J. Lovins
Honey Meconi
Patricia Weinmann Moran
Janice Avery Ould
Gail Rappoli
Linda Kay Smith
Ada Park Snider
Nancy Stevenson
Valerie Taylor
Normandy A. Waddell
JoAnne Warburton
Mary Westbrook-Geha

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Sewell E. Bowers, Jr.
George J. Carrette
Paul Clark
Albert R. Demers
Daniel Doura
Joel Evans
Paul Foster
William E. Good
Robert Greer
Dean Hanson
Edward J. Haugh, Jr.
Wayne S. Henderson
Jim Hepp
Jack MacInnis
Frank Frederick Maxant
F. Brian McConville
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Dwight E. Porter
Ernest Redekop
Robert D. Ruplenas
Robert Schaffel
Paul Scharf
Stephen Andrew Spillane
John Sullivan
Robert Towne
Richard H. Witter

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David H. Bowles
Neil Clark
Charles A. Dinarello
Mark T. Feldhusen
Reese Gautschi
Verne W. Hebard
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Michael Krafka
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Sir Colin Davis

The recently knighted Sir Colin Davis, Principal Guest Conductor of the Boston Symphony, is Music Director of the Royal Opera, Covent Garden, and Principal Guest Conductor of the London Symphony Orchestra as well. He has been decorated by the governments of England, France, and Italy, and his European engagements include regular concerts with the Berlin Philharmonic, the Amsterdam Concertgebouw, and the Orchestre de Paris. Since his American debut in 1960 with the Minneapolis Symphony, Mr. Davis has conducted the orchestras of New York, Philadelphia, Los Angeles, and Boston. He made his debut at the Metropolitan Opera in 1967 with a new production of *Peter Grimes* and returned there for *Pelléas et Mélisande* and *Wozzeck*. He has conducted the Boston Symphony Orchestra annually since 1967 and became the BSO's Principal Guest Conductor in 1972.

From 1959 to 1965, Mr. Davis was music director of Sadler's Wells (now English National) Opera, where he conducted over twenty operas. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic debut there came in 1965. He was principal conductor of the BBC Symphony Orchestra until 1971, at which time he became music director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro, Don Giovanni, La clemenza di Tito,* and *Idomeneo,* Tippett's *Midsummer Marriage, The Knot Garden,* and *The Ice Break,* Wagner's *Ring* cycle, Berlioz's *Les Troyens,* and Benjamin Britten's *Peter Grimes.* The first British conductor ever to appear at Bayreuth,



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Mr. Davis opened the 1977 festival there with Wagner's *Tannhäuser,* a production filmed by Unitel.

Mr. Davis records regularly with the Boston Symphony, Amsterdam Concertgebouw, London Symphony, and Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro, Don Giovanni,* and *Così fan tutte,* symphonic and operatic works by Sir Michael Tippett, a Berlioz cycle for which he has received the Grosse Deutschen Schallplattenpreis, and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Tchaikovsky First Piano Concerto with the BSO and Claudio Arrau, the Dvořák Eighth Symphony with the Concertgebouw, Puccini's *La bohème,* and Britten's *Peter Grimes.* Future releases with the Boston Symphony will include the Grieg and Schumann piano concertos, both with Mr. Arrau, and Schubert's great C major Symphony.



Joseph Silverstein

The 1979-80 season marks Joseph Silverstein's twenty-fifth anniversary with the Boston Symphony. He joined the orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, and he has just recently returned with the Chamber Players from a three-week, fourteen-concert European tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his

recording of the Grieg violin sonatas with pianist Harriet Shirvan has recently been released by Sound Environment Recording Corporation. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he has been Interim Music Director of the Toledo Symphony.



John Browning

Pianist John Browning has established a worldwide career commanding international audiences; in the past sixteen years he has made twenty-four tours of leading European cities, and in Japan the sales of his many recordings—including the Barber Piano Concerto and Richard Cumming's Twenty-four Preludes, both written for him—have made him one of America's most popular pianists. Three tours of the Soviet Union have made him a favorite in the major Russian cities, and he has performed with the symphony orchestras of Moscow, Leningrad, and Kiev. In the United States, Mr. Browning has appeared with virtually every major orchestra, including Boston, Chicago, Cleveland, Philadelphia, New York, Los Angeles, and San Francisco, and his summer festival credits include the Hollywood Bowl, Ravinia, Tanglewood, Meadowbrook, Blossom, Ambler, and New York's Mostly Mozart Festival. He recently appeared in New York on ten occasions at five different halls playing with orchestra, in recital, and as guest with a string quartet.

The particular esteem accorded John Browning was emphasized when he played the world premiere of Samuel Barber's Piano Concerto with Erich Leinsdorf and the Boston Symphony during the gala opening festivities of New York's Lincoln Center in September 1962; he later recorded the work with the Cleveland Orchestra under the late George Szell and then established the work in the repertory, performing it across the country during the 1976 Bicentennial celebration.
Mr. Browning played to sold-out houses in the United States and Canada this past season, and in May of 1980 he made his fourth tour of the Soviet Union. He performed and recorded all five Prokofiev concertos with Erich Leinsdorf and the Boston Symphony and appeared with the orchestra most recently in 1972 at Tanglewood. Mr. Browning's recordings appear on the Capitol, RCA, Columbia, and Desto labels.

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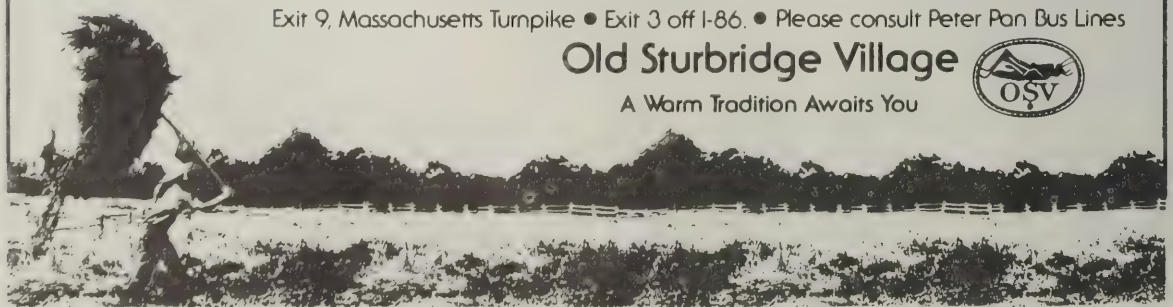
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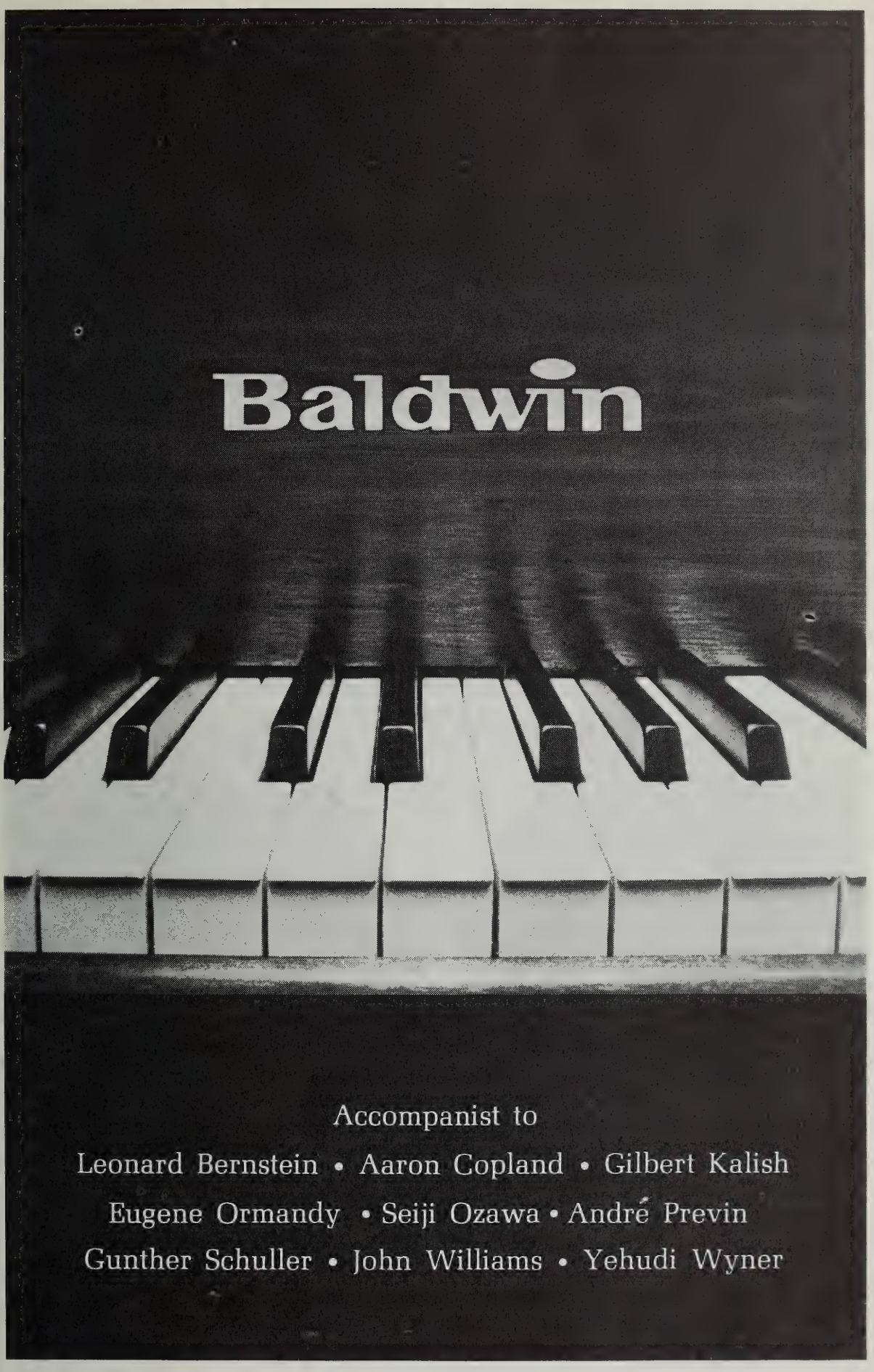
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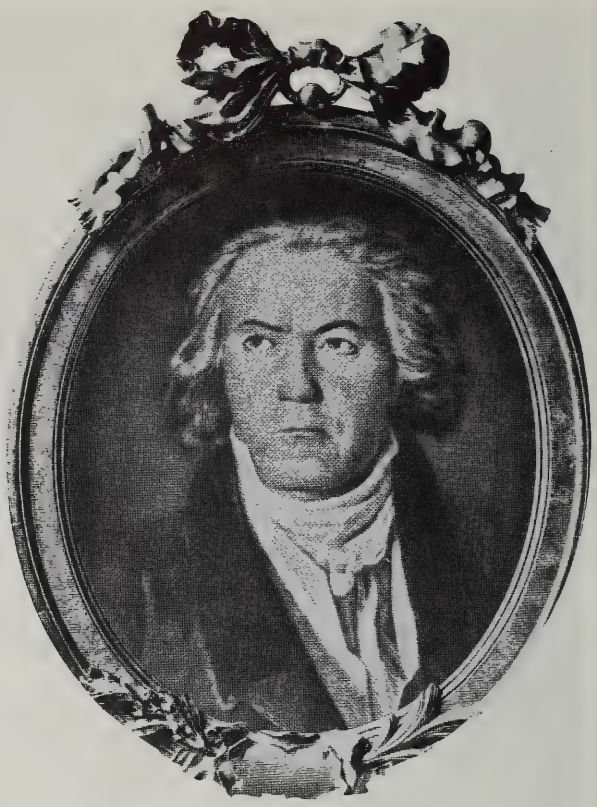
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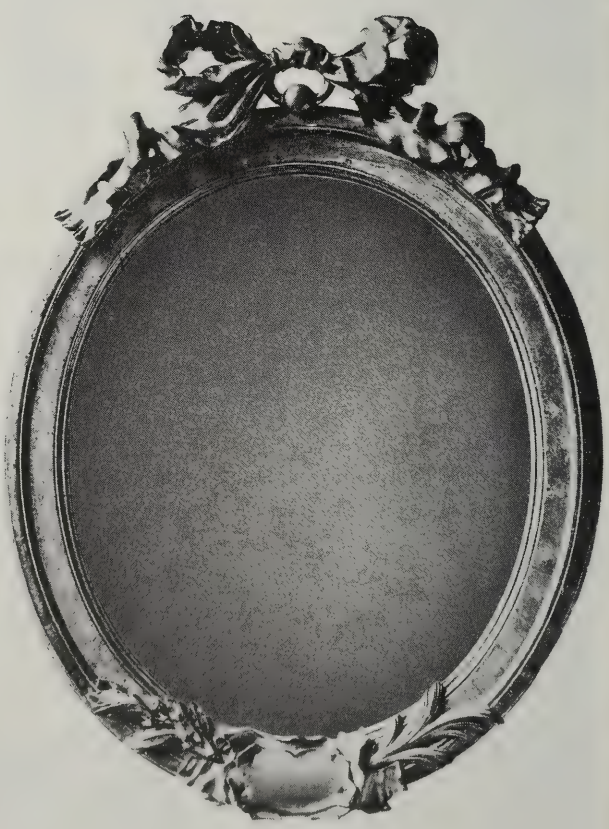
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For more information, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Telephone: (617) 236-1823 or at Tanglewood, (413) 637-1600.

BSO 100

TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll,* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

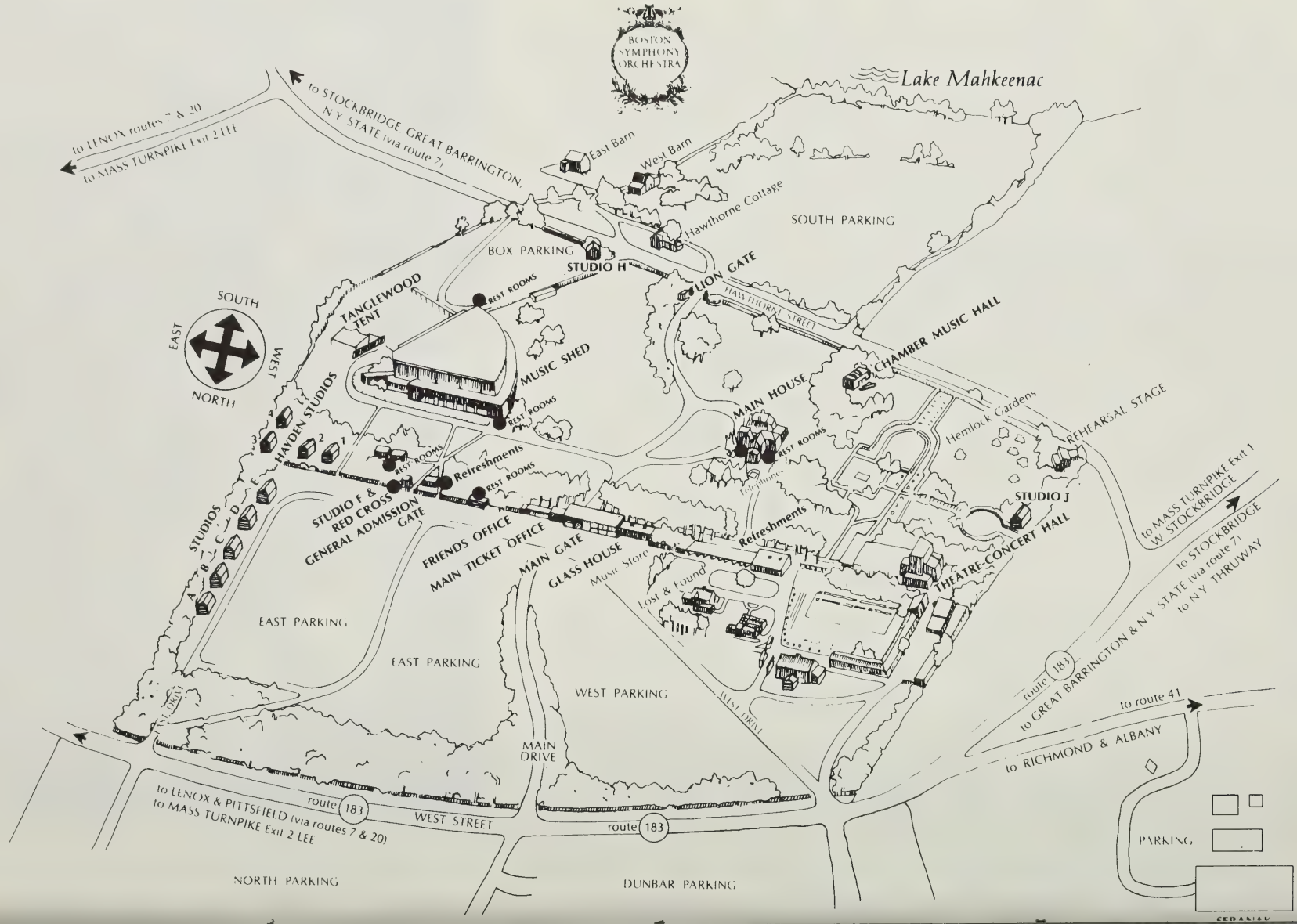
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, now celebrating its fortieth anniversary, and which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and compposers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



TANGLEWOOD LENOX MASSACHUSETTS



TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

BSO

Joseph Silverstein—A Personal Appreciation

This week, BSO concertmaster and assistant conductor Joseph Silverstein performs the Beethoven Violin Concerto with Seiji Ozawa and the Boston Symphony. With the close of the present Tanglewood season, he will have completed his twenty-fifth year with the orchestra. The following appreciation has been provided by Thomas D. Perry, Jr., former executive director of the Boston Symphony Orchestra.

In the biographical material on page 68, it is revealed that the 1979-80 season marks Joseph Silverstein's twenty-fifth anniversary as a member of the Boston Symphony Orchestra. As manager of the orchestra from the beginning of that epoch until recently, and having achieved an unbounded admiration for him, I'd like to make a public salute to this remarkable artist.

Shortly after he joined the Boston Symphony in 1955, Joe knocked off two of the heaviest prizes in music—the Queen Elisabeth of Belgium, and the Naumburg—in rapid succession, and the doors were wide open to him for a career as solo virtuoso. Happily, and, I think, wisely, he decided to hang in there with the Boston Symphony: the breadth of opportunity that comes with an orchestra establishment seemed to offer a richer musical life for a person of his varied talents. He has thrown himself into this life, to the great benefit of the Boston Symphony, with gusto—conducting, playing chamber music as leader of the Boston Symphony Chamber Players, and teaching, as Chairman of the Faculty of the Berkshire Music Center, at Boston University, and at Yale.

Throughout all this he has been steadfast in his devotion to the Boston Symphony. There have been stunning demonstrations of this quality, one of which was an occasion when he took a few days off to play a concerto with the orchestra in, as I recall, Syracuse. He was reached there by phone, late in the winter afternoon, with a call informing him that the Boston Symphony, playing that same evening in Amherst, found itself with an ill and unable conductor, and could he possibly get to Amherst right away. The characteristic answer was "of course," and so began the whole Chinese fire drill—extricating himself from the Syracuse

engagement (I think it was a rehearsal that evening), locating his tailcoat, getting the scores, hiring an airplane (which, in the end, delivered him to the wrong airport, which in turn meant a hell-for-leather taxi ride through darkest Massachusetts), and all the time reviewing in his mind the program he had not rehearsed and which he was shortly to conduct before an audience of several thousand. He got to the Amherst hall a few minutes after the concert was to have begun, unflapped but hurrying, delivered a better-than-reasonable conducting performance, given the circumstances, and then went back to Syracuse.

Joe has a wonderful musical mind and is a superb instrumental performer. On various occasions I have thanked him for having enriched my musical life by playing, in these twenty-five years, in my presence, somewhere between twenty-five and thirty different violin concertos with the Boston Symphony under various conductors. I should judge that most people, like me, would be put to it to *name* twenty-five violin concertos, much less *identify* them, or even much much less *perform* them. And I have never heard Joe play the violin less than well, and often the performances have been breathtakingly beautiful.

It is this pretty Promethean musical figure who has devoted a quarter of a century to the Boston Symphony. Furthermore, he plays a good game of golf, has a charming wife, and knows several extremely funny stories. It is a widely held opinion that Joseph Silverstein is "the world's greatest concertmaster." Borrowing a phrase from the sports world, I submit that he well qualifies as a "most valuable player" of the day.

T. D Perry

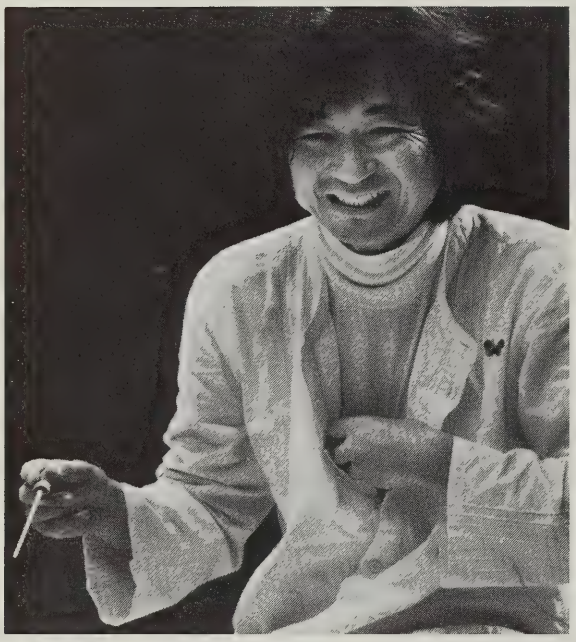


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Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake*, violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last year.



During the intermission or after the concert...



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BOSTON SYMPHONY ORCHESTRA

1979/80

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

**Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpani
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
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Stage Manager
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Thursday, 14 August at 8:30

THE BOSTON MUSICA VIVA
RICHARD PITTMAN, Music Director

STRAVINSKY *Soldier's Tale* (1918)

read, played, and danced
in two parts

original French text by C.F. Ramuz
English version by Michael Feingold,
commissioned by the Boston Musica Viva

Part One

The Soldier's March
Airs by the Stream
The Soldier's March (reprise)
Pastorale
Airs by the Stream (reminiscence)

Part Two

The Soldier's March
Royal March
The Little Concerto
Three Dances
1. Tango
2. Waltz
3. Ragtime
The Devil's Dance
Little Chorale
The Devil's Song
Great Chorale
The Devil's Triumphal March

The Reader	Mikhail Druhan
The Soldier	Mike Herter
The Devil	Eric Benson
The Princess	Patricia Mayer
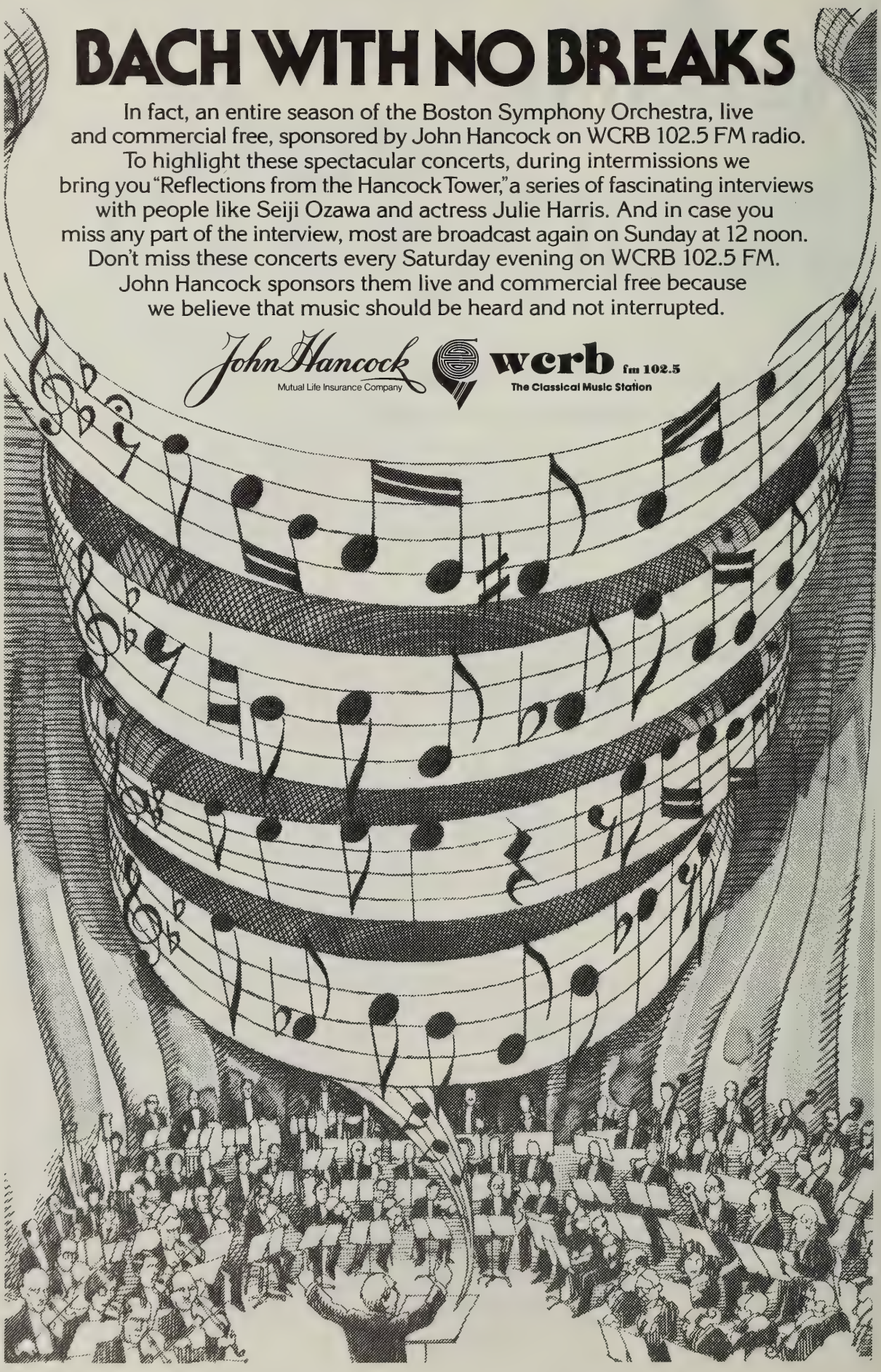
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The Classical Music Station





HARBISON *Full Moon in March* (1977)

opera in one act
libretto adapted by the composer
from W.B. Yeats's play

First Attendant	Cheryl Cobb, soprano
Second Attendant	Jeffrey Gall, tenor
The Queen	D'Anna Fortunato, mezzo-soprano
	Patricia Mayer, dancer
The Swineherd	David Arnold, bass-baritone

The Boston Musica Viva

J. Fenwick Smith, flute
William Wrzesien, clarinet
Dean Anderson, percussion
Randall Hodgkinson, piano
Nancy Cirillo, violin
Daniel McIntosh, cello

Conductor: Richard Pittman
Stage Director: Nicholas Deutsch
Choreographer: Micki Goodman
Scenic and Costume Design: Campbell Baird
Lighting Design: Rob Brenner
Production Stage Manager: Albert Sherman
Assistant Stage Manager: Judith Rawlings
Costumiere: Lisl Urban
Assistant to the Scenic Designer: Richard Goodwin
Musical Assistant: Jonathan Knight

Scenery construction by Downtown Scenic, Inc., of New York

Guest Artists

Valerie Edwards, oboe
Donald Bravo, bassoon
Peter Chapman, trumpet
Donald Sanders, trombone
Katherine Murdock, viola
Tony Beadle, string bass

This program was made possible in part through a grant from Meet the Composer, Inc., with support from the National Endowment for the Arts, the Helena Rubinstein Foundation, the Martha Baird Rockefeller Fund for Music, NL Industries, Inc., and New York Community Trust.

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NOTES

Igor Stravinsky
Soldier's Tale

Igor Stravinsky's Soldier's Tale *had its first performance in Switzerland at the Théâtre Municipal de Lausanne on 28 September 1918, Ernest Ansermet conducting. The first performance of Michael Feingold's English version was given on 30 April 1979. The instrumental group for* Soldier's Tale *includes clarinet, bassoon, precussion, trumpet, trombone, violin, and double bass. The following program note was provided by the Boston Musica Viva and is drawn from* Expositions and Developments *by Igor Stravinsky and Robert Craft, copyright 1962 by Faber and Faber, and reprinted by permission.*

I received the idea of *Histoire du soldat* in the spring of 1917 . . . The thought of composing a dramatic spectacle for a *théâtre ambulant* has occurred to me more than once since the beginning of the war, however. The sort of work I envisaged would have to be small enough in the complement of its players to allow for performances on a circuit of Swiss villages, and simple enough in the outlines of its story to be easily understood. I discovered my subject in one of Afanasiev's tales of the soldier and the Devil. In the story that attracted me, the soldier tricks the Devil into drinking too much vodka. He then gives the Devil a handful of buckshot to eat, assuring him it is caviar, and the Devil greedily swallows it and dies. I subsequently found other Devil-soldier episodes and set to work piecing them together. Only the skeleton of the play is Afanasiev-Stravinsky, however, for the final form of the libretto must be credited to my friend and collaborator C.F. Ramuz. I worked with Ramuz, translating my Russian text to him line by line.

Afanasiev's soldier stories were gathered from peasant recruits to the Russo-Turkish wars. The stories are Christian, therefore, and the Devil is the diabolus of Christianity, a person, as always in Russian popular literature, though a person of many disguises. My original idea was to transpose the period and style of our play to anytime and 1918 and to many nationalities and none, though without destroying the religio-cultural status of the Devil. Thus, the soldier of the original production was dressed in the uniform of a Swiss Army private of 1918, while the costume and especially the tonsorial apparatus of the lepidopterist were of the 1830 period. Thus, too, place names like Denges and Denezy are Vaudois in sound, but in fact they are imaginary; these and other regionalisms—the actors also introduced bits of Canton de Vaud patois—were to have been changed according to the locale of the performance, and, in fact, I still encourage producers to localize the play and, if they wish, to dress the soldier in a uniform temporally remote from, but sympathetic to the audience.



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Metropolitan Life Foundation

John Harbison
Full Moon in March

John Harbison's first opera, Winter's Tale, *an adaptation of Shakespeare's play in two acts for ten singers, chorus, and orchestra, was performed in August 1979 by the San Francisco Opera Company.* Full Moon in March *draws its text from a verse-play by Yeats, and it was premiered in April 1979 in Cambridge, Massachusetts. These two librettos reflect a long-standing interest in poetry and John Harbison's own early achievement as a poet. His* Elegiac Songs *(1974) are based on texts by Emily Dickinson, and his large orchestral work* Diotima *(1976), first performed by the Boston Symphony Orchestra, is a tone poem after a Hölderlin text. Mr. Harbison's catalog of nearly thirty compositions includes wind quintets, ensembles, songs and choral pieces, and a piano concerto. Mr. Harbison is also a conductor, well known in Boston as former music director of a Bach choral group, the Cantata Singers and Ensemble, and he has made frequent appearances as guest conductor.*

The instrumental group for Full Moon in March *includes flute, oboe, bass clarinet, percussion, prepared piano, violin, viola, and cello. The composer has provided the following program note.*

In Yeats's astrological-metaphysical system the full moon has a special place in Phase 15, a phase of complete and unexplainable beauty, where unity can be achieved and opposites unite. March represents the ending of a cycle and the creation of a new one. The characters in this drama meet at a moment of mythic truth remote from motivation or even the need to explain.

This opera was written in a non-reflective state, well before any effort had been made to understand the matter, beyond the absorption of the images. After composing, in the effort to rationalize the urge to do it, certain themes come strongly into relief: the problem of reconciling our physical and spiritual natures, the image of the artist suitor to a cruel and all-powerful Muse. But these are after the fact.

As in an earlier opera, *Winter's Tale,* the intent is to make an emblematic ritual-opera, which seeks to circumvent (or ignore) certain realistic conventions without sacrificing the bedrock operatic essentials, melody and drama.

Yeats declared that he wanted the entire text of his later, *Noh*-like dance plays to be sung. We can't know how his own experiments with this approach sounded, but this opera proceeds from that sanction. He was aware of the consequences, practical and unpredictable, of adding such a willful independent force to his words: "The orchestra brings more elaborate music and I have gone over to the enemy. I say to the musician: 'Lose my words in patterns of sound as the name of God is lost in Arabian arabesques. They are a secret between the singers, myself, yourself. The plain fable, the plain prose of the dialogue, Ninette de Valois's dance are there for the audience. They can find my words in the book if they are curious, but we will not thrust our secret upon them.'"

Thus in all efforts to make it clear, at every level, the secret of the myth can and must survive. This was our task in the producing of this piece, and I am grateful to my co-workers for their forceful dedication to the realization of this performance.

Full Moon in March

opera in one act by John Harbison
libretto adapted from W.B. Yeats's play by the composer
and used by permission of A.P. Watt

FANFARE

(only the players visible to the audience)

THE ATTENDANTS' FIRST SONG

(Two Attendants stand before the inner curtain. During Verse III, they open the inner curtain.)

Both Attendants:

Every loutish lad in love
Thinks his wisdom great enough,
What cares love for this and that?
To make all his parish stare,
As though Pythagoras wandered there.
Crown of gold or dung of swine.

Should old Pythagoras fall in love
Little may he boast thereof.
What cares love for this and that?
Days go by in foolishness,
O how great their sweetness is!
Crown of gold or dung of swine.

Open wide those gleaming eyes,
That can make the loutish wise.
What cares love for this and that?
Make a leader of the schools
Thank the lord, all men are fools.
Crown of gold or dung of swine.

(The Attendants bow, and take seats near the audience.)

RECITATIVE I

(The Queen sits on her throne, regally attired, and veiled. She stretches and yawns.)

The Queen:

Some man has come, some terrifying man,
For I have yawned and stretched myself three times.
Admit him, Captain of the Guard . . .

Both Attendants:

He comes.

(The Attendants rise and supervise the Swineherd's entrance, afterwards returning to their places. The Swineherd enters. He is bearded, a half-savage mask covers the upper part of his face.)

The Swineherd:

The beggars of my country say that he
That sings you best shall take you for a wife.

The Queen: He that best sings his passion.

The Swineherd: And they say
The kingdom is added to the gift.

The Queen: I swore it.

The Swineherd: But what if some blind aged cripple sing
Better than wholesome men?

The Queen: None I abhor can sing.

THE SWINEHERD'S ARIA

Queen, look at me, look long at these foul rags,
At hair more foul and ragged than my rags;
Look on my scratched foul fresh. Have I not come
Through dust and mire? There in the dust and mire
Beasts scratched my flesh; my memory too is gone,
Because great solitudes have driven me mad.
But when I look into a stream, the face
That trembles upon the surface makes me think
My origin more foul than rag or flesh.
Queen, look at me, look long at these foul rags,
Have I not come through dust and mire?

RECITATIVE II

The Queen: But you have passed through perils for my sake;
Come a great distance. I permit the song.

The Swineherd: Kingdom and lady, if I sing the best?

The Queen: We say that song is best that moves us most.
No song has moved us yet.

The Swineherd: You must be won
At a full moon in March, those beggars say.
That moon has come, but I am here alone.

The Queen: No other man has come.

The Swineherd: The moon is full.

THE QUEEN'S ARIA

Remember through what perils you have come;
That I am crueller than solitude,
Forest or beast. Some I have killed or maimed
Because their singing put me in a rage,
And some because they came at all. Men hold
That woman's beauty is a kindly thing,
But they that call me cruel speak the truth,
Cruel as the winter of virginity.
But for a reason that I cannot guess
I would not harm you. Go before I change.

Please turn the page quietly.

ARIOSO

The Swineherd: My mind is running on our marriage night,
Imagining all from the first touch and kiss.

The Queen: What gives you that strange confidence? What makes
You think that you can move my heart and me?

The Swineherd: Because I look upon you without fear.

The Queen: Only God looks upon me without fear.

The Swineherd: Desiring cruelty, he made you cruel.
I shall embrace body and cruelty.

The Queen: If trembling of my limbs or sudden tears
Proclaim your song beyond denial best,
I leave these corridors, this ancient house,
What do I gain?

The Swineherd: A song—a night of love,
An ignorant forest and the dung of swine.

DUET

(The Queen moves downstage, the Swineherd upstage.)

The Queen: I led him, that I might not seem unjust,
From point to point, established in all eyes
That he came hither not to sing but to heap
Insult on my head.

The Swineherd: She shall bring forth her farrow in the dung.
But first my song—what nonsense shall I sing?

The Queen: Send for the headsman, Captain of the Guard.

The Swineherd: What should I ask? What do these features matter?

The Queen: I owe my thanks to God that this foul wretch,
In spite of his daring has not dared
Ask me to drop my veil.

The Swineherd: When I set out
I picked a number on a magic wheel.
I trust that wheel, as every lover must.

The Queen: My face is pure.
Had it but known the insult of his eyes
I had torn it with these nails.

The Swineherd: At stroke of midnight when the winter dies,
A Queen shall kiss a swineherd's mouth.

The Queen: Bring me his severed head.
A severed head! She took it in her hands:
She stood all bathed in blood; the blood begat.
Her body in her sleep conceived a child.

The Swineherd: A severed head!
There is a story in my country of a woman
That stood all bathed in blood—a drop of blood
Entered her womb and there begat a child.
She sank in bridal sleep.

The Queen: O foul, foul.

(The Queen turns toward the Swineherd, her back to the audience, and slowly drops her veil. The Swineherd looks at her as if hypnotized, and is seized and led out by the Attendants.)

THE ATTENDANTS' SECOND SONG

(The Attendants reappear, and close the inner curtain.)

Both Attendants: He had famished in a wilderness,
Braved lions for my sake,
And all men lie that say that I
Bade that swordsman take
His head from off his body
And set it on a stake.

He swore to sing my beauty
Though death itself forbade.
They lie that say, in mockery
Of all that lovers said,
Or in mere woman's cruelty
I bade them fetch his head.

O what innkeeper's daughter
Shared the Byzantine crown?
Girls that have governed cities,
Or burned great cities down,
Have bedded with their fancy-man
Whether king or clown;

Gave their bodies, emptied purses
For praise of clown or king,
Gave all the love that women know!
O they had their fling,
But never stood before a stake
And heard the dead lips sing.

(The attendants open the inner curtain. The Queen is revealed standing as before, the dropped veil at her side. She holds above her head the severed head of the Swineherd, on a stake. The head is more emblematic than realistic, mask-like. The Queen is wearing red gloves. There are red patches on her dress.)

Please turn the page quietly.

THE FIRST ATTENDANT'S ARIA

First Attendant: Her lips are moving.

Second Attendant: She has begun to sing.

(Holding the head on a stake, the Queen gradually turns toward the audience.)

First Attendant: *(singing as Queen):*
Child and darling, hear my song,
Never cry I did you wrong;
Cry that wrong came not from me
But my virgin cruelty.

Great my love before you came,
Greater when I loved in shame,
Greatest when there broke from me
Storm of virgin cruelty.

THE QUEEN'S DANCE *(first part)*

(The Queen dances, moving almost imperceptibly at first.)

Second Attendant: She is waiting.

(The Queen places the head on her throne.)

First Attendant: She is waiting for his song.

Second Attendant: The song he has come so many miles to sing.

First Attendant: She has forgotten that no dead man sings.

Second Attendant: *(as Queen):* Ha, ha, ha, ha, ha.
He has begun to laugh.

First Attendant: No; he has begun to sing.

THE SECOND ATTENDANT'S ARIA

(The Queen continues her dance, still contained, mainly following the piano rhythms.)

Second Attendant: *(singing as the Head):*
I sing a song of Jack and Jill.
Jill had murdered Jack;
The moon shone brightly;
Ran up the hill, and round the hill,
Round the hill and back.
A full moon in March.

(The Queen in her dance moves in and out near the head, alluring and refusing.)

Jack had a hollow heart, for Jill
Had hung his heart on high;
The moon shone brightly:
Had hung his heart beyond the hill,
A-twinkle in the sky.
A full moon in March.

(The Queen takes up the head and lays it on the ground near the throne.)

First Attendant: *(laughing as Queen):* Ha, ha, ha, ha, ha.

Second Attendant: She is laughing. How can she laugh,
Loving the dead?

First Attendant: She is crazy. That is why she is laughing.
(laughing again as Queen): Ha, ha, ha, ha, ha.

THE QUEEN'S DANCE *(final part)*

(The Queen begins a dance of adoration before the head . . . She takes up the head and dances with it . . . Still dancing, with great intensity, she kisses the head . . . She shivers and sinks down, holding the head to her breast.)

(The Attendants rise, regard the Queen dispassionately, and stand by the inner curtain.)

THE ATTENDANTS' FINAL SONG

(The Attendants close the inner curtain.)

Why must these holy haughty feet descend
From emblematic niches, and what hand
Ran that delicate raddle through their white?
My heart is broken, yet must understand.
What do they seek for? Why must they descend?
For desecration and the lover's night.

I cannot face that emblem of the moon
Nor eyelids that the unmixed heavens dart,
Nor stand upon my feet, so great a fright
Descends upon my savage, sunlit heart.
What can she lack whose emblem is the moon?
But desecration and the lover's night.

Delight my heart with sound; speak yet again.
But look and look with understanding eyes
Upon the pitchers that they carry; tight
Therein all time's completed treasure is:
What do they lack? O cry it out again.
Their desecration and the lover's night.

1980 Tanglewood

Weekend Prelude

Friday, 15 August at 7
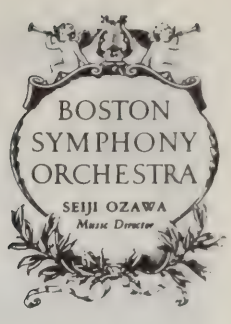
Artists from the
PEOPLE'S REPUBLIC OF CHINA
Liu Dehai, pipa
Jiang Jianhua, erhu
Huang He, dulcimer

Chinese music is basically pictorial in nature, and the descriptions of each piece provided by the Chinese delegation reflect this programmatic orientation:

White Snow in a Sunny Spring (pipa solo): "Folk music. In March, ice and snow are melting. Spring is coming back to the earth. All things on earth are growing. The music is lively, flowing, and full of hope."

Snowflakes are Flying Over the Green (pipa solo): "Ancient music. In a chilly winter, snowflakes are flying, dancing, and floating . . . The music expresses, by describing the landscape, the noble and pure sentiment of the people."

New Herdsmen on the Grassland (erhu solo): "Music by Liu Changfu. This depicts the young shepherds herding, on horseback, on the grassland of Inner Mongolia. Their exuberant singing shows their determination to dedicate themselves to the construction of the border area."



Yang Guan San Die (erhu solo): "Classical music . . . developed from a famous poem, 'Melody of the City Wei,' written by Wang Wei, a poet of the Tang Dynasty (618-907 A.D.). Old and popular, the piece is arranged from a copy dating from the late Ming Dynasty (1368-1644 A.D.). The music describes someone seeing off a friend at the Western City. The melody expresses their sorrow at parting and their genuine and profound friendship."

Suwu Shepherding (dulcimer solo): "An ancient melody arranged by Xiang Zuhua. The melody was originally a folk song very popular among the people. In the Han Dynasty (206 B.C.-220 A.D.), Suwu was sent to Xiongnu (center of an ancient Chinese nationality) as an envoy, but was detained there, enduring all kinds of hardships and difficulties. The melody praises Suwu's longing for the Han Court, his loyalty and his unyielding integrity."

Spring in Tien Shan Mountain (trio): "Arranged by Wang Fanti; Xinjiang music."

Peking Opera Melody Display (trio)

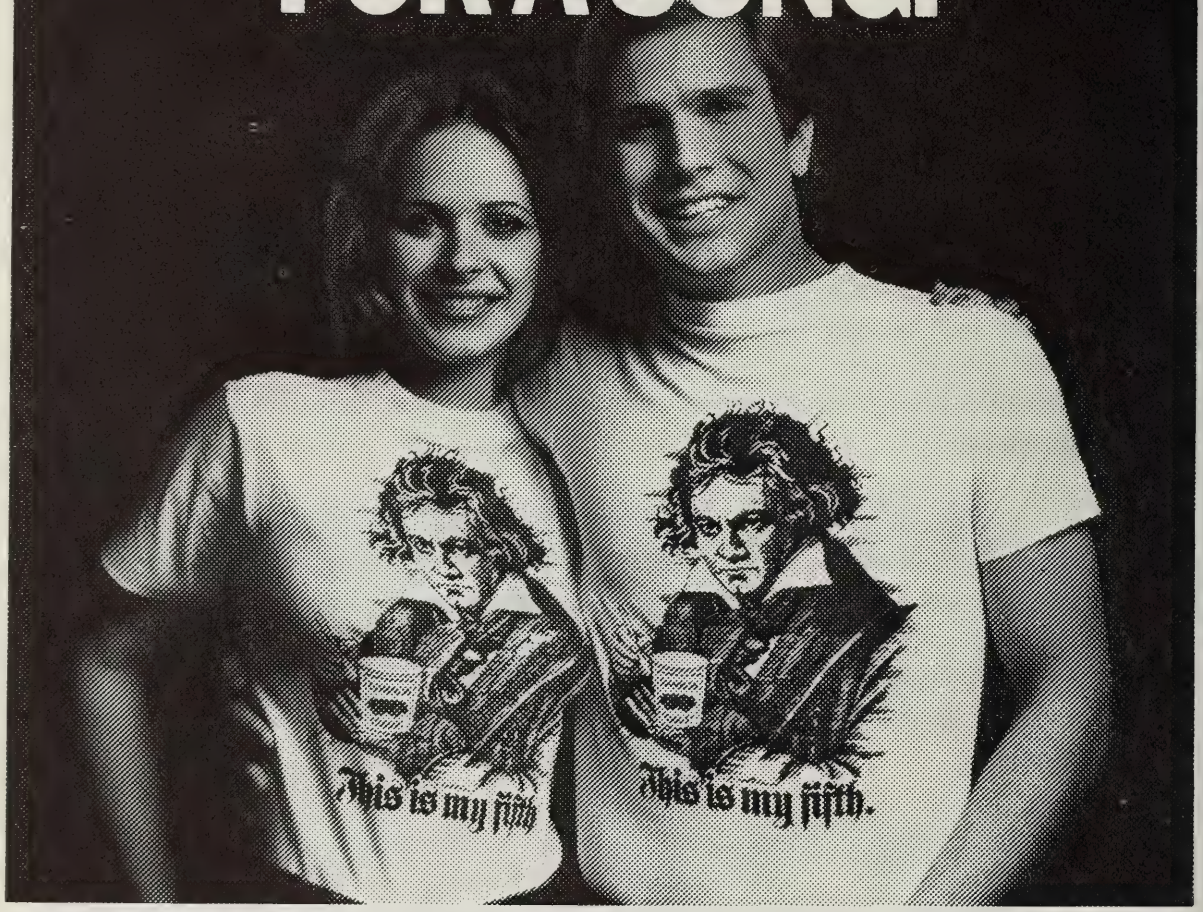
Turkey in the Straw (trio): "American music."

For a brief general introduction to music from the People's Republic of China, see the program note beginning on page 59.

In the event of a program change, an announcement will be made from the stage.

Baldwin piano

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SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

Friday, 15 August at 9

SEIJI OZAWA conducting

BEETHOVEN — Violin Concerto in D, Opus 61
Allegro ma non troppo
Larghetto
Rondo: Allegro

JOSEPH SILVERSTEIN

INTERMISSION

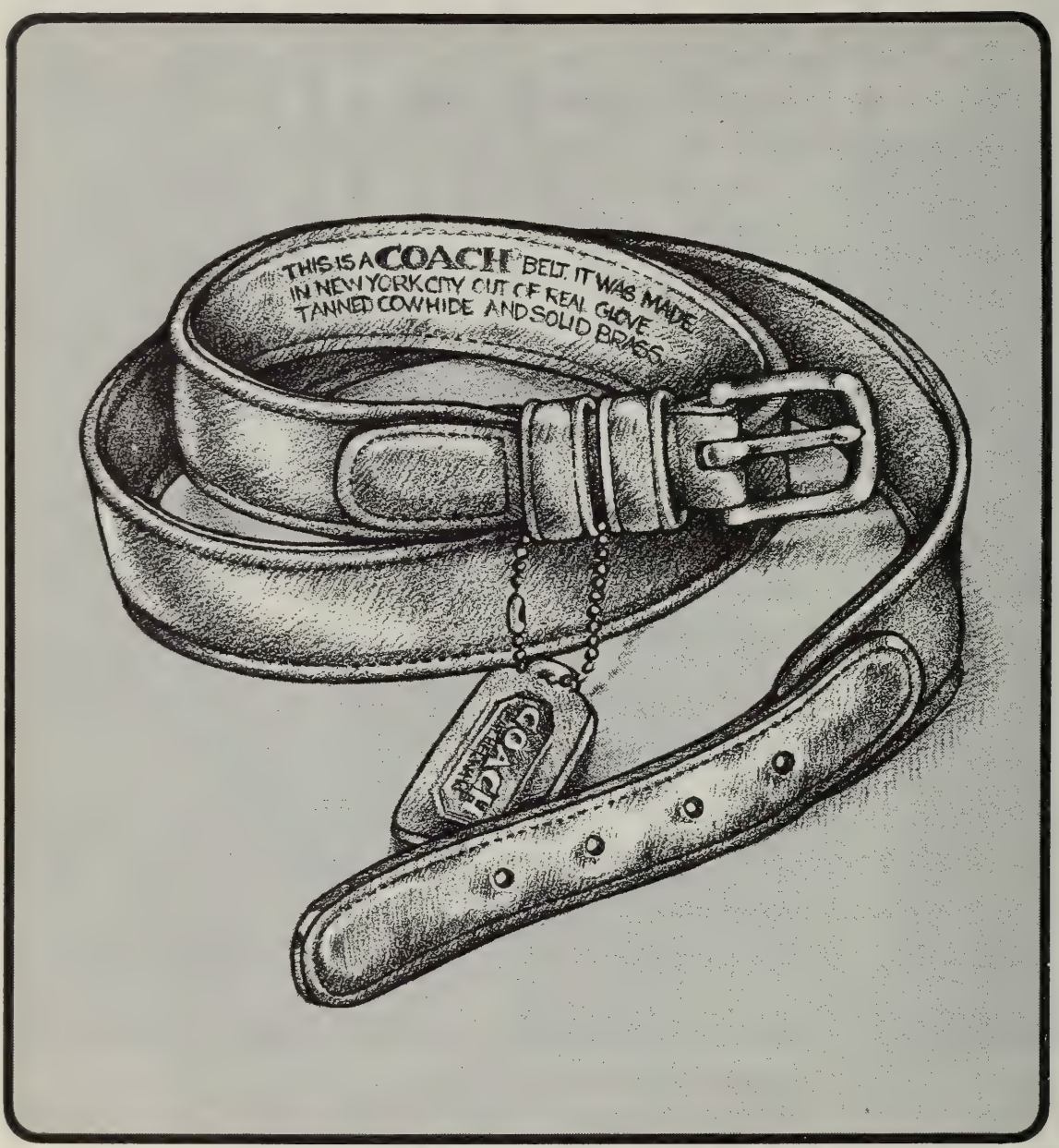
BEETHOVEN — Symphony No. 5 in C minor, Opus 67
Allegro con brio
Andante con moto
Allegro—
Allegro

The audience is politely requested to withhold applause until the end of each work.

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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Baldwin piano



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NOTES

Ludwig van Beethoven
Violin Concerto in D, Opus 61
Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven was born in Bonn, probably on 16 December 1770 (his baptismal certificate is dated the 17th), and died in Vienna on 26 March 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on 23 December of that year. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. Joseph Silverstein plays his own cadenzas at this performance.

Beethoven began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808 in Vienna. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio,* which had occupied him from the end of 1804 until April of 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica,* in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, incorporating a notable sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, did not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at the time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the so-called "*Eroica* sketchbook" of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom the piece was written. By all reports, Clement's technical skill was

Theatre, like magic.



The Tempest

by William Shakespeare

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extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity.

But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something which we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort. And of size, breadth, and nobility the Beethoven Violin Concerto lacks nothing: it can run nearly as long as the Brahms Second Piano Concerto, the longest concerto in the repertory, and the particular combination in its nearly twenty-five-minute first movement of lyricism, grandeur, and Beethovenian inevitability is both singular and extraordinary.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds (flute and trumpets are silent in this

movement), and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full mid- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the larghetto; among its happy touches are the outdoorsy fanfares which connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

On 17 December 1808, two years after the first performance of the Violin Concerto, the *Wiener Zeitung* announced for the following Thursday, 22 December, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
> Second Part. 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which in this regard was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was his Fourth, and the aria was *"Ah, perfido!"* (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor Symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral,* and that labeled "No. 6" was, of course, the Fifth.

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of 4 and 11 July 1810, E.T.A. Hoffman recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute," and, following a detailed analysis, he noted its effect upon the listener:

> For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding,

indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him.

So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third movement Trio, the transition between scherzo and finale, the introduction of trombones into a symphony for the first time—is now almost taken for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that initial four-note motive sometimes seems open to argument. But Beethoven's fifth has, in a sense, fallen from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is now widely considered overplayed, overpopularized. Audiences claim to be tired of it, and it shows up most often in the context of "popular" programs or Beethoven festivals. Yet, at least every so often, this symphony demands, even needs to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

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RACHMANINOFF — Piano Concerto No. 2 in C minor, Opus 18
Moderato
Adagio sostenuto
Allegro scherzando

CECILE LICAD

INTERMISSION

PERLE — A Short Symphony (first performance)
(in three movements)

JANÁČEK — Sinfonietta
Allegretto—Allegro—Maestoso
Andante—Allegretto
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NOTES

Sergei Rachmaninoff
Piano Concerto No. 2 in C minor, Opus 18

Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. He composed his Piano Concerto No. 2 in 1900-1901, and it was first performed in Moscow on 27 October 1901 with the composer as soloist. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones and tuba, timpani, and strings.

As the nineteenth century was drawing to its close, Sergei Rachmaninoff was already coming to be regarded as one of the greatest pianists of his generation—an evaluation we would extend to include any generation. But, although he had already composed a one-act opera, *Aleko,* a piano concerto, several orchestral pieces including a symphony, a number of short piano pieces, and about two dozen songs, his career as a composer was on the rocks. Only one piece could really be called successful—a short piano prelude in the key of C sharp minor that audiences demanded time and again as an encore at his piano recitals. He would avoid it as long as possible, but audiences wouldn't let him go until, with a resigned shrug, he would sit down again at the piano and launch into the piece that he came to call "It."

Rachmaninoff was not a man of overflowing self-confidence, and his vocation as a composer had been seriously undermined by the premiere of his largest work to date, the First Symphony, composed in 1895 and first performed in St. Petersburg under the direction of Glazunov. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life," and the vicious pen of César Cui, who for years had lambasted composers (especially a Muscovite like Rachmaninoff in the enemy territory of St. Petersburg), gave it the *coupe de grâce:*

> If there was a conservatory in Hell and if one of the talented pupils there was commissioned to compose a symphony based on the story of the "Seven Egyptian Executions," and if he composed one resembling that of Rachmaninoff, he would have brilliantly accomplished his task and would have brought ecstasy to the inhabitants of Hell.

After that, Rachmaninoff just wasn't in the mood to compose. In fact, for three years he wrote virtually nothing and concentrated on his career as a performer. A tour to London in 1898 elicited from him a promise to return with a new piano concerto, but when he got back to Russia, he entered a profound depression. Nothing seemed to come, although his letters to friends insisted that he was trying to compose. At the beginning of 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis (he was also a competent amateur violinist and a lover of music); Dr. Dahl was probably suggested to Rachmaninoff because the composer had taken to drinking rather heavily. But the choice was a good one. The psychiatrist worked

with him for some four months and succeeded in strengthening his self-confidence and getting him composing again. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto . . . You will work with great facility . . . The concerto will be of excellent quality." The hypnotic bolstering of his morale did wonders for the composer (who, in his gratitude, dedicated the concerto that he was about to write to the physician who had made it possible).

In June of 1900 Rachmaninoff went to Italy for a vacation, but he found the weather too hot for work and returned to Russia in July, eager to compose. He wrote the last two movements of the concerto first; they were performed at a benefit concert in Moscow on 2 December 1900. The favorable reception gave Rachmaninoff the courage to move on to the opening movement, and the premiere marked the triumphant appearance of one of the favorite piano concertos of the century. The writing block had been breached, and Rachmaninoff plunged into new compositions including, ultimately, two more symphonies, two more piano concertos, and two more operas, but for popular acclaim he never again reached the level of the C minor concerto.

Rachmaninoff's opening gambit is a memorable one: a soft tolling in the solo piano that grows from almost nothing to a fortissimo cadence ushering in the somber march-like tread of the first theme, presented with dark colors in the low strings and clarinet, occasionally seconded by bassoons and horns. At first the melody is closed in on itself, returning again and again to the opening C (a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden modulation and the "big tune" of the first movement, stated at some length by the soloist. The development is based largely on the first theme and a new rhythmic figure that grows progressively in importance until, at the recapitulation, the soloist plays a full-scale version of the new idea in counterpoint to the main theme, realizing fortissimo the implication of the march-like first theme, rather in the manner of Liszt. Having presented the lyrical second theme *in extenso* earlier, Rachmaninoff is now content with a single, brief but atmospheric statement in the solo horn.

The adagio is in the distant key of E major, but the composer links the two movements with a brief, imaginative modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an unusual way of articulating triplets in 4/4, but this is not clear until flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the adagio for the close.

Once again, at the beginning of the third movement, Rachmaninoff provides a brief modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the real first theme, but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote (it was famous long before being cannibalized for a popular song—*"Full Moon and Empty Arms"*—

in the forties, a time when songwriters discovered that the lack of an effective copyright agreement between the United States and Russia allowed them to ransack the works of Tchaikovsky, Rachmaninoff, and others for highly lucrative material). Rachmaninoff does not stint with this tune: we hear separate statements (orchestral followed by solo) in B flat and D flat before it finally settles in the home key of C just before the ringing coda ends things with a grand rush in the major mode.

Though not perhaps as intricately constructed as the Third Piano Concerto, which was to follow it some years later, the Second Concerto earned its popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary. Its success spurred Rachmaninoff to renewed composition, to such a degree, in fact, that the major portion of his work was composed betwen 1900 and the year he left Russia for good, 1917.

—Steven Ledbetter

George Perle
A Short Symphony

George Perle was born in Bayonne, New Jersey, on 6 May 1915. He is the 1980 Berkshire Music Center composer-in-residence. A Short Symphony *was completed on 25 March 1980 and tonight receives its first performance. The work is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, harp, celesta, timpani, whip, bells, snare drum, xylophone, vibraphone, triangle, bass drum, cymbal, gong, and strings. The celesta, timpani, and percussion instruments appear in the third movement only.*

In his composition George Perle has confronted directly the basic problem of twentieth-century music: how to bring order out of the chaotic welter of harmonic possibilities inherent in the extension of the harmonic language from the late nineteenth century on, how to organize and use these expanded musical elements to accomplish the expressive purposes that music has always aimed at. Though his encounter with the problem is most immediate in his compositions, he has also attacked it in a thoroughgoing way by producing some of the most illuminating analyses of twentieth-century music ever written, analyses that have in turn opened up ideas to be investigated in new compositions. Head and heart join forces in the service of artistic expression. (Ironically, the significance of his analytical writing—which was carried out largely as a means to enrich his own composing and not as an end in itself—has earned him an impressive reputation as a music theorist, a designation that Perle does not apply to himself. For him, analysis is simply a part of his work as a composer.)

The problem to be dealt with was basically the same one that worried Schoenberg: as music became ever more chromatic and less clearly tied to

a tonic key, as chords became more complex and ambiguous in their harmonic significance, how was it possible to write music that did all the things music has always done—to distinguish primary melodic lines from secondary, accompanimental lines, to project a satisfying formal shape, to provide an ebb and flow of tension and release? In the tonal music of the eighteenth and nineteenth centuries (which a generation of harmony teachers has fondly but misleadingly dubbed "the common practice period"), everything starts and ends with the tonic chord of the work, and all harmonies are built of a single chord type, the triad; all triads can in turn be organized into a hierarchy according to their degree of proximity to the tonic. But early in the twentieth century increasing harmonic complexity led to the development of a non-tonal style in which each work essentially created the musical world in which it operated, with its own individual harmonic system and chordal structure; the only reference was an internal one within the piece rather than to a generally understood harmonic plan. Perle has compared this situation to modern poetry, to the tradition from Mallarmé to Pound and Eliot, in which the pre-existing significance of a word, the "dictionary meaning," may be suspended temporarily until the poet's pattern of internal reference is complete. This internal reference means that in music today *any* combination of notes might be the fundamental harmonic structure; the older relationships, which allowed a composer to shape and punctuate his musical paragraph in a way more or less common to all composers, is no more.

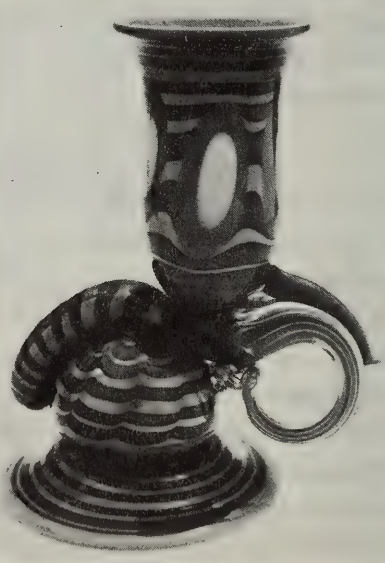
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In the course of responding to this situation through his own compositions early in the century, Arnold Schoenberg gradually developed the twelve-tone system as a means of bringing order out of all the confusion. In an important sense, it was a conservative rather than a radical development, because Schoenberg knew and loved the music of the past and wanted to preserve the possibility that his music could speak to and move the listener just as the works of Mozart or Beethoven or Wagner did. George Perle as a young composer in America in the late 1930s was faced with the same problem. At that time the music of Schoenberg and his two most distinguished students, Alban Berg and Anton Webern, was almost unknown here, at any rate in live performance. Rival claimants for musical dominance included Stravinsky, Hindemith, and Bartók, whose music differed in important ways. A chance encounter with Berg's *Lyric Suite* in 1937 changed Perle's outlook totally and opened up a whole new world in his music. Thus, concurrent with composing, he began his study of the Viennese trinity—especially of Berg, whose music has so much influenced his own—that resulted in the book *Serial Composition and Atonality,* a volume that has cast more light on this music and routed more misconceptions and oversimplifications than any other (I speak from experience as one who was an undergraduate music major when the first edition appeared). But Perle did not stop with his analysis of what Schoenberg, Berg, and Webern had done; he was working toward a more inclusive, more generalized view of atonal music. One result was his second book, vastly more technical than the first, entitled *Twelve-tone Tonality,* which deals largely with the effect of his analytical work on his own music.*

*It also demonstrates that composers like Berg and Bartók, previously thought to represent diametrically opposing views of composition, actually have a great deal in common.





The very title of the book will raise eyebrows. Aren't the notions "twelve-tone" and "tonality" the heavy guns of rival enemy camps? Yet it has been common knowledge for years that Berg was interested in somehow combining Schoenberg's twelve-tone technique with elements of tonality, as in his Violin Concerto, in which the tonal implications of the tone-row are well known. Usually this tendency of Berg's has been explained as romantic woolly-headedness, as if perhaps he lacked the nerve to take the full leap to Schoenberg's system. But Perle has shown in many studies that Berg's music was in fact systematically composed, with a compelling logic quite as impressive as Schoenberg's and with a system that was in many ways more encompassing than that of his teacher. This realization has elevated Berg to at least equal eminence with Schoenberg and Webern as musical intellects and pathbreakers; no knowledgable writer dares any longer to claim that Berg's expressive freedom comes from a "lack of system" or because he has arbitrarily broken his own rules.*

But more important for present purposes, Perle's analytical insights helped him to formulate his own compositional technique, which offers a sort of détente between the central fact of tonality—that the music is organized and controlled by some sort of tonal center—and the basic feature of twelve-tone practice—that the twelve notes of the chromatic scale, arranged in advance by the composer in one particular way to suit his purpose, can be manipulated to create a consistent harmonic language for the shaping of the given composition. Perle insists that no twelve-tone music can be written in such a way that all the notes are of equal significance without in any way imputing centrality to one of them (though this has long been the proclaimed dogma of many twelve-tone composers). Many musical elements in any composition can play a role in highlighting a given pitch, making it more important than the others in the set: instrumental color, register, rhythmic prominence, and so on. The composer uses these elements, just as Beethoven used them in conjunction with tonal harmonic tensions, to give shape to his composition.

All this is by way of lengthy and perhaps overly technical preface to George Perle's newest orchestral work, *A Short Symphony*. Though his music may be complex, it never aims at complexity for the sake of being obscure or *recherché*. There are recognizable thematic ideas throughout, different sorts of musical gestures that return in varied ways, that grow and change perceptibly. Ideas can be passed from instrument to instrument or section to section as part of the musical discourse. Although the piece is written for a full orchestral complement, the scoring is generally spare to clarify the encounter of musical ideas. As in

* Given the significance that Berg's music has had for Perle's work over a period of four decades, ever since his encounter with the *Lyric Suite* in 1937, it is altogether fitting poetic justice that it should have been George Perle who made the surprising and well-publicized discovery a few years ago of the "secret program" of the *Lyric Suite*—a discovery that has revised our view of Berg's biography as much as his analyses have revised our view of the music.

much music of this century, rhythms are flexible and often very complicated with frequent changes of meter. One of the main elements organizing the *Short Symphony* is the sequence of tempos; each movement has two or more sections in different tempos, each with its own characteristic music. The interaction and restatement of these ideas provide a simple overall framework within which the various materials can grow.

A Short Symphony is in three movements, each with a faster basic tempo than the movement preceding (by "basic tempo" I mean the first designation in each movement; as mentioned above, there are several different speeds of activity, faster or slower with transitions between them, in each movement).

Given the principle of "reflexive reference"—that is, the notion that each piece creates its own language and then proceeds to work it out internally, or, to put it differently, that the "meaning" of the music is contained within itself—the beginning of the work and of each movement are of crucial importance: the ideas heard here will return and grow as the subject of the discourse.

The first movement has a very compact opening presenting several different figures that will recur and develop, the first of which is the opening gesture: two horns hold a unison B for two beats, then quickly move apart symmetrically. This is followed by brief scurrying sixteenth-note figures in the woodwinds and a sustained, undulating chordal idea in the horns. There are two basic tempos in the movement: ♩ = 69 and *più mosso* (𝅗𝅥 = 115); each has its own musical material. They appear twice in alternation before the musical ideas associated with the first tempo are developed at length, followed by a shorter restatement of the material associated with the faster tempo and a return to the first for a concise conclusion.

The second movement begins with a faster basic tempo than the first (♩ = 96) but alternates with music that is still slower (♩ = 60). Scurrying strings and woodwinds characterize the faster sections, while more sustained playing of strings against brass punctuations or long-held

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woodwind chords is the principal element in the slower passages. Again the alternation of tempos correlates different types of material passed from one instrumental section to another. Smack in the center of the movement is a solo passage for flute, horn, violin, and cello, following which the dialogue of the opening continues.

The last movement is the longest and generally the fastest, though the varying tempos are more complex here, with five basic speeds of activity. Tempo II, the fastest motion in the entire work (♩ = 132), occurs whenever the motoric, almost Stravinskyesque eighth-note pattern comes in the brass or woodwinds; it is the material developed at greatest length. Tempo III (♩ = 104) usually presents a sixteenth-note pattern in the snare drum against tense string tremolos played *sul ponticello.* Tempo V, the slowest in this movement (♩ = 69), usually links back to the tempo of the opening material, but it is also, significantly, the tempo of the opening of the first movement, a fact that Perle makes explicit at the very end of the work when the horns restate the same gesture with which they opened the first movement, to provide a feeling of rounding out as the *Short Symphony* winds to its conclusion on a fortissimo unison B in the horns.

—S.L.

Leos Janáček
Sinfonietta

Leoš Janáček was born in Hochwald (Hukvaldy) in Northern Moravia on 3 July 1854 and died on 12 August 1928 in Moravska Ostrava. He composed the Sinfonietta in 1925 and 1926, and the first performance was given at Prague in May 1926 by the Czech Philharmonic Orchestra. The Sinfonietta is scored for four flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, nine trumpets in C and three in F, two bass trumpets, four trombones, two tenor tubas, bass tuba, timpani, cymbals, harp, and strings.

The first American performance of Janáček's opera *Jenůfa,* with Maria Jeritza in the title role, was given at the Metropolitan Opera in New York on 6 December 1924. The opera was twenty years old, the composer seventy. International recognition had come late.

Janáček was born, the seventh child of a schoolteacher, in a small Moravian village near the Polish border. His family was musical, though not professionally, and recognized the boy's talent. At the age of ten he was sent to study at the Augustine monastery in Brno, where his teacher was the composer Pavel Křižkovský, a man much influenced by the folk music of Moravia. When Křižkovský moved in 1873 to become director of cathedral music at Olomouc, Janáček stepped into his teacher's shoes at Brno. But he soon moved to Prague, where he enrolled at the organ school, an institution we would describe today as a conservatory of music. He lived there for several years in considerable poverty, earning enough money by teaching to continue his own studies. Returning to Brno in 1875, he became a year later conductor of the Brno Philharmonic Society.

Janáček had at that time ambitions to be a concert pianist, and he went in 1878 to the Conservatory in Leipzig, where he studied with Carl Reinecke, and from there moved to the Vienna Conservatory. He returned to Brno in 1881 and founded an organ school. He married, settled down, and remained a teacher at his own school for almost forty years. His life from that time was devoted to teaching and composition, and until the production of *Jenůfa* at Prague's National Theatre in 1916, he lived in obscurity. The opera had been finished twelve years earlier, and the first performance in Brno had made little stir. But a series of chances, and the insistence of a lone champion brought about the Prague production. Janáček found himself not only recognized, but at the age of sixty-two accepted as one of the new generation of composers. He was born, it should be remembered, only fourteen years after Dvořák, the admired friend who had already been in his grave for more than a decade. From that time on, Janáček gradually became known throughout Europe, and, after the production of *Jenůfa* at the Metropolitan, in the United States too. But apart from a visit to London during the general strike of 1926, Janáček remained mostly in Czechoslovakia until his sudden death of pneumonia in 1928.

Although Janáček's style is very different from that of Smetana and Dvořák, he is thought of as their successor, and the third of the great Czech national composers. The influence of Moravian folk music is strong in his music, and, like Mussorgsky, he was intrigued by the rhythm of speech. The first works date from 1876, but the greater number were written after the turn of the century. There were ten operas, *Katya Kabanova, The Cunning Little Vixen,* and *Jenůfa* among them; many choral works, culminating in the Glagolitic Mass of 1926, folksong arrangements, a handful of chamber works and pieces for piano, and nine pieces for orchestra. Janáček was also an author: he wrote articles for musical periodicals, and two books, *About the Composition and Connection of Chords,* and *Complete Theory of Harmony.* His prose style was involved and hard to understand, but two principles emerge which are sharply reflected in his music: first, since every note continues to resonate beyond the time it is actually played, there is in music a continual overlapping sound; the inference for Janáček was that chords of modulation become unnecessary except in the slowest tempi. Second, ceaseless observation of the rhythms and sounds of speech and nature is, he thought, an essential for the composer. He himself made sketches and notes throughout his life of street cries, the songs of birds, and so on. Characteristic of his music is the use of short snatches of melody, seldom developed, but repeated again and again in variation.

The editors of the *Lidové Noviny* commissioned a piece from Janáček for the 1926 Sokol Festival of Gymnastics. He had been struck a few months before by some fanfares which he had heard during a military band concert in the park at Písek, and they proved the inspiration for the Sinfonietta, which he finished in the spring of 1926. Dedicated to the Czechoslovak Armed Forces, the piece, in the composer's words, expresses "the contemporary free man, his spiritual beauty and joy, his strength, his courage, and his determination to fight for victory." The original title was "Military Sinfonietta," and the movements were subtitled "Fanfares,"

"The Castle," "The Queen's Monastery," "The Street," and "The Town Hall." In an article which appeared under the title "My Town" at the end of 1927, Janáček described how his feelings toward his birthplace Brno changed from aversion to love after "the resurrection of 28 October 1918." "As if by a miracle, the sheen of liberty spread, shining over the town . . . I saw myself in it. I belonged in it. And the blare of the victorious trumpets, the holy peace of the Queen's Monastery, the shadows of night, the breath of the green hill and the vision of the growing greatness of the town was giving birth to my Sinfonietta."

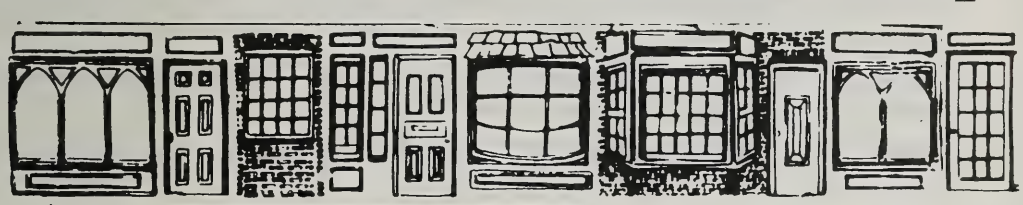
The Sinfonietta is in five short movements, more in the form of a suite than a symphony. Like so many of Janáček's pieces, it is built of short melodies, based on Moravian speech rhythms, each movement scored for different instruments. There is little real connection between the movements, though the last ends with a more heavily scored repetition of the first.

The first, a series of fanfares, is played by nine trumpets, two tenor tubas, two bass trumpets, and timpani. Janáček originally asked that the musicians should be members of a military band and should play standing up. The dance-like second movement is scored for winds, four trombones, and strings; the third, a lyrical moderato, adds trumpets, tuba, and harp. Bells make their appearance in the second allegretto, and the Sinfonietta ends with a repetition of the fanfares of the opening allegretto, rescored for full orchestra.

—Andrew Raeburn

Andrew Raeburn, now Artistic Adviser of the Detroit Symphony, was the Boston Symphony's program editor from 1967 until 1973.

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WU/WANG/LIU — *Little Sisters of the Grassland,*
Concerto for pipa and orchestra
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TCHAIKOVSKY — *Romeo and Juliet,* Overture-Fantasy after Shakespeare

arr. WU — *Flowers and Moonlight on the River in Spring,* Tone poem for pipa and orchestra
LIU DEHAI

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SEIJI OZAWA conducting

arr. WANG/ orch. SHEN — *Emancipation Song,* for erhu and orchestra
JIANG JIANHUA

arr. WU — *Wailful Wrath by the River,* for erhu and orchestra
JIANG JIANHUA

WU/WANG/LIU — *Little Sisters of the Grassland,* Concerto for pipa and orchestra
Grazing on the grassland—
Furiously struggling in the blizzard—
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Flowers and Moonlight on the River in Spring,
Tone poem for pipa and orchestra
Emancipation Song, for erhu and orchestra
Wailful Wrath by the River, for erhu and orchestra

These three pieces are arrangements for solo instrument and orchestra of traditional Chinese melodies. They were prepared specifically for Tanglewood and receive their first performance at today's concert.

Flowers and Moonlight on the River in Spring (tone poem for pipa and orchestra): "Arranged by Wu Zuqiang. The music depicts a beautiful landscape with river boats floating at sunset in the spring."

Emancipation Song (for erhu and orchestra): "Arranged by Wang Guotong; orchestrated by Shen Lihong. A popular folk song of joy."

Wailful Wrath by the River (for erhu and orchestra): "Arranged by Wu Zuqiang. Arrangement of a folk melody from northeast China. A peasant woman in the old society, whose soldier husband has died far from home while in military service, mourns at the bank of a river."

For a brief general introduction to music from the People's Republic of China, see the program note for *Little Sisters of the Grassland* which begins on page 59 of this week's program book.

For a program note on Tchaikovsky's *Romeo and Juliet,* see page 57 of this week's program book.

NOTES

Pyotr Ilyich Tchaikovsky
Romeo and Juliet, Overture-Fantasy after Shakespeare

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He composed Romeo and Juliet *between 7 October and 29 November 1869, and Nikolay Rubinstein conducted the first performance in Moscow on 16 March 1880. In the summer of 1870, Tchaikovsky thoroughly revised the score, the new version being heard for the first time in St. Petersburg under Eduard Nápravnik on 17 February 1872. In 1880, Tchaikovsky revised the score yet again, that version, which is the one always heard today, being introduced by Mikhail Ippolitov-Ivanov in Tiflis on 1 May 1886.* Romeo and Juliet *is scored for two flutes and piccolo, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, two trombones, bass trombone and tuba, timpani, cymbals, bass drum, harp, and strings.*

Mily Alexeyevich Balakirev is nearly forgotten as a composer, but he was one of the most energetically influential figures in the musical life of nineteenth-century Russia. Conductor, teacher, polemicist, tireless organizer of concerts, he is best remembered as one of the famous Group of Five—himself, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov. It was the aim of The Five to establish a distinctively nationalist sort of music, but Balakirev's influence reached as well into the opposing camp of those Russian musicians whose faces were turned toward Europe. Among these, Tchaikovsky was the chief, and Balakirev twice intervened in his life with decisive and significant results, first in 1869 in connection with the composition of *Romeo and Juliet,* and again in 1885, the year of the *Manfred* Symphony.

In 1869, Tchaikovsky was engaged in a process to which, a hundred years later, he might have referred as "trying to find himself." He was already a composer of experience and skill, and his First Symphony, *Winter Reveries,* introduced by Nikolay Rubinstein in 1868, had been more of a success than he was really prepared for. He had, however, not as yet produced a thoroughly convincing and masterful composition, and he was not sure he had the technique with which to do it. The man, too, was shaken. In the winter of 1868-69, he was, for the first and only time in his life, sexually inflamed by a woman, Désirée Artôt, a superb Belgian soprano who had twice come to Moscow with an Italian touring opera company. Tchaikovsky's intentions were altogether serious, but, after the company had moved on to Warsaw, Artôt suddenly and drastically brought their relationship to an end by marrying Mariano Padilla y Ramos, a baritone colleague of hers. Tchaikovsky recovered quickly in that he was soon able to work again, but when next he saw Artôt on the stage—as Marguerite in Gounod's *Faust*—he wept all evening, and as late as 1875 he incorporated a song from her repertoire into his First Piano Concerto.

He was ready to have Balakirev tell him to compose a work based on Shakespeare's *Romeo and Juliet,* which is indeed what Balakirev did while the composers were out for a walk with the critic Nikolay Kashkin. Moreover, he

went on in a letter to tell Tchaikovsky just how to do it, describing in detail how he himself had organized an overture on *King Lear*, proposing a key scheme for *Romeo and Juliet*, and even writing out four measures of music to show how *he* would begin such a piece (offbeat chords to represent sword clashes, followed by violent rushing about in sixteenth-notes). And much of *Romeo and Juliet* as we know it reflects Balakirev's plan: at least some elements of the overall harmonic strategy; the idea of an introduction to represent Friar Laurence, followed by contrasting musics for the Montague-Capulet feud and for the lovers; and even the features of Balakirev's "fierce allegro" beginning, which survive in Tchaikovsky's feud music.

Balakirev was not always pleased with Tchaikovsky's working out of "his" ideas. At first, only the broad love theme aroused his enthusiasm. It is "simply *delightful*," he wrote to Tchaikovsky. "I play it often and I want very much to kiss you for it. Here is tenderness and the sweetness of love." With less than perfect tact he remarks that when he plays the big tune, "I imagine you are lying nude in your bath and that Artôt-Padilla herself is washing your tummy with hot lather of scented soap. There's just one thing I'll say against this theme, and that is that there's little in it of inner, spiritual love, only a passionate physical languor (with even a slightly Italian hue), whereas Romeo and Juliet are decidedly not Persian lovers but European." At any rate, Balakirev continued to comment, criticize, suggest, blame, and praise, and Tchaikovsky continued to compose, buoyed by the praise, stimulated by the blame, becoming more confident in the knowledge of his themes, more imaginative and perceptive in his reading of Shakespeare's play, putting strong ideas in place of weak, integrating, refining, and producing, when all was done, his first masterpiece.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

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Wu Zuqiang/Wang Yenqiao/Liu Dehai

Little Sisters of the Grassland, Concerto for pipa and orchestra

The concerto for pipa and orchestra, Little Sisters of the Grassland, *was completed in March 1973 and had its first performance in December 1976. The title page of the score names three composers, as given above; Liu Dehai is also twice identified as pipa soloist on the descriptive foreword page of the score. In March 1979, Liu Dehai, Seiji Ozawa, and the Boston Symphony performed this concerto in Peking, People's Republic of China, and in Symphony Hall, Boston; they also recorded the piece for Philips records in Boston at that time. In addition to the pipa soloist, the score calls for two flutes (second doubling piccolo), oboe, two clarinets, bassoon, two horns, trumpet, timpani, snare drum, cymbals and suspended cymbals, triangle, sleigh bells, wood blocks, harp, and strings.*

The background information in this program note draws upon two main sources: William P. Malm's Music Cultures of the Pacific, the Near East, and Asia *(Prentice-Hall), and material supplied by the National Committee on U.S.-China Relations.*

With the ousting of Madame Chiang Ching (the widow and successor of the late Chairman Mao) and the so-called "Gang of Four," cultural activities in China have been undergoing what has been described as "a cautious artistic thaw," and music, literature, film, and theater largely suppressed during the ten years following the Cultural Revolution are making a careful comeback. Present cultural activity in Chinese society is viewed with respect to a guiding principle set out in 1956 by Chairman Mao—"Let a hundred flowers blossom and a hundred schools of thought contend"—but with limitations imposed a year later against the criticisms of communist rule which resulted from the 1956 relaxation. Thus, the place of both traditional and Western music in China must be understood within the context of political ideology, and all art is judged "by its ability to aid the revolution, support a strong, centralized Communist Party, and build a united communist country," again in accordance with principles laid down by Chairman Mao.

The Chinese philosopher Confucius (551-479 B.C.) considered music an essential part of the political order. Mao's political order was, of course, one of a very different kind: music in his world was recognized for its "emotive power in rousing revolutionary enthusiasm, [and this] has led to a strong emphasis on popular native tunes and rhythms 'well-known and beloved by the Chinese masses.'" This philosophical and behavioral orientation toward music throughout the history of China has resulted in a view of music as a functional art which may be used to establish a model of correct conduct. The portrayal of extramusical attributes and emotional states of mind is at once evident in the fact that musical compositions throughout Chinese history are given descriptive titles, such as *The Sacred War Symphony, The Yellow River Concerto, Raid on the White Tiger Regiment* (opera), and *The Red Detatchment of Women* (ballet). Telling, too, is the place of the composer in communist society: his task is to be functional rather than original, and the composition of a large-scale work is often assigned to a "composition committee" rather than to an individual.

Western music came to be accepted by the Chinese elite along with other symbols of Western culture following the declaration of a republic

in 1911, though there remained a clear distinction between Western classical music on the one hand and traditional Chinese classical music on the other. In fact, Chinese and Western musical styles are entirely distinct—an orchestra for traditional Chinese music will consist entirely of native instruments—though the synthesis of Western and traditional Chinese musical ideals has resulted in musical compositions which embody characteristics of both, and which include traditional Chinese instruments in musical scores which are essentially for Western classical orchestra.

Little Sisters of the Grassland is an example of this synthesis: the pipa, a traditional Chinese instrument, joins forces with a Western-style classical orchestra with a resultant sharing of musical idioms and a definite suggestion, given the programmatic aspects of the piece, of Western-style film music. It is to be expected that the other concertos on today's program, another also for pipa and one for the Chinese erhu, a stringed instrument held upright like a cello and played by drawing a bow across the strings, will also embody this musical style.

The pipa, a fretted, four-stringed lute, is a traditional Chinese instrument which may be listed along with such others as the titzu (bamboo flute), cheng (a relative of the zither), suona (Chinese horn), and erhu (double-stringed fiddle). The term "pipa" was originally applied to any plucked-string instrument, and the present-day pipa has evolved from antecedents dating as far back as the third century B.C. During the thirteenth and fourteenth centuries, the pipa developed an extensive repertory and was particularly famous for its battle pieces, with its ability to suggest the clash of armor, arrows flying through the air, and the cries of wounded men in battle, and it was commonly found in the Chinese

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opera orchestra. Development of the instrument was held down during the feudal period, during which time the ruling class looked upon folk music with disfavor, but after the founding of the People's Republic of China in 1949 the instrument evolved further. Music schools which gave instruction in traditional instruments offered courses in pipa music, traditional tunes were rearranged and modernized for new use, and the number of frets on the instrument, which by feudal times had grown from the original four to fourteen, now reached twenty-eight, allowing for the production of semitones and for transposition into twelve keys. In addition, the original silk strings were replaced with metal or nylon, allowing for increased volume and improved sound. With improvements to volume, pitch, and overall sound quality, traditional Chinese instruments such as the pipa are now used not just for solo purposes, but also in modern Chinese opera and ballet scores and symphonic music.

The score of *Little Sisters of the Grassland* tells us that "this composition is based on a moving story of two children from Inner Mongolia, Lung Mei and Yu Jung, who are guarding the commune sheep in a blizzard. The story shows how the new generation of our great socialist motherland is brought up in the midst of the storms of nature and of class struggle, with fervent love for the collective and the Party, and closely following the leadership of Chairman Mao.

"The piece was composed in 1972. During the process of composition, one member of the Ministry of Culture, who was intimate with the 'Gang of Four,' wanted to change the name of the piece and used this as a pretext for preventing its performance for two years."

The piece is in five connected movements. A brief moderato with an initial string figure suggestive of Debussy and an opening statement for the soloist introduces the first movement proper, "Grazing on the grassland." This movement has two main musical ideas: a bouncy allegretto tune which allows for much interplay between pipa player and orchestra, and a lyric andante with prominent and expressive oboe and cello solos along the way. The second movement, "Furiously struggling in the blizzard," begins with suggestions of thunder in low strings and timpani, and the storm breaks out furiously in the allegro and presto sections which follow. The opening movement's allegretto tune makes a reappearance, trying to hold its own against the elements, and the energy accumulated during the course of the movement is finally released into a virtuosic and evocative cadenza for the pipa soloist. Calming woodwinds announce the subsidence of the storm, but the struggle is not over, for our protagonists have no choice but to continue "pressing forward in the freezing night." The poignant adagio which depicts this episode opens with solo pipa supported by muted strings and features a prominent solo for flute. An increase in orchestral activity leads to the fourth movement, "Remembering the parties concerned." The initial andantino section offers a sweeping theme for full orchestra based on the first movement's opening tune, and the majestic andante which follows recalls the earlier andante of the first movement. The final allegro, "Myriad red flowers blooming everywhere," harks back in mood and musical content to the opening allegretto and ends with a jubilant presto.

—Marc Mandel

Nikolai Rimsky-Korsakov
Capriccio espagnole, Opus 34

Nikolai Rimsky-Korsakov was born in Tikhvin, near Novgorod, Russia, on 18 March 1844 and died in Liubensk, near St. Petersburg, on 21 June 1908. He composed the Capriccio espagnole *during the summer of 1887. It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, tambourine, cymbals, bass drum, and strings.*

During the season of 1886-1887, Rimsky-Korsakov became especially interested in problems of violin technique as part of his continuing study of the orchestral instruments and their possibilities. Having composed a virtuosic *Fantasy on two Russian themes* for solo violin and orchestra, he decided to write a similar work on Spanish themes for the same combination. He sketched the plan for such a work and then laid it aside temporarily.

One of the reasons that he abandoned the Spanish Fantasy was the shocking news that reached him very early in the morning of 28 February 1887: that Alexander Borodin had unexpectedly died while entertaining the night before, that he had, in fact, keeled over dead in the middle of a sentence. Rimsky-Korsakov's first thought was for the as yet unfinished opera *Prince Igor,* which Borodin had intended as his masterpiece. Together with Glazunov, he went to the Borodin house and got permission to take away all of the manuscript materials relating to the opera and see what needed to be done to put them in shape for performance. Much of the

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work was fully composed, but even more was only sketched or drafted in piano score. And although Borodin had composed an overture—he had played it on the piano for his friends a number of times—it had never been written down. So Glazunov wrote out from his memory of those piano performances the unwritten *Prince Igor* overture while Rimsky-Korsakov devoted himself to completing and orchestrating the entire opera. This massive labor of devotion to a deceased comrade filled most of the summer of 1887. His work on *Prince Igor* was interrupted only for the completion of the previously sketched composition on Spanish themes, which now became a brilliant orchestral showpiece and no longer primarily a specimen of violinistic virtuosity (although a few prominent passages for solo violin remain as testimony to the original intention).

Ever since its completion, the *Capriccio* has been rightly regarded as one of the great demonstrations of orchestral color, but the composer disagreed strongly with those who considered the orchestration an afterthought to composition:

> The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece*—is wrong. The *Capriccio* is a brilliant *composition for the orchestra.* The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration.

Rimsky was justifiably proud of his orchestration—to such an extent, in fact, that he wrote a textbook on orchestration in which the musical examples consist entirely of passages from his own work, a unique case of musical hubris! Part of his pride came from the fact that he accomplished these prodigies of orchestral color without greatly expanding the orchestra and without drawing on the modern German composers. As the composer himself remarked in his memoirs:

> The *Capriccio, Scheherazade,* and the *Easter Overture* close this period of my activity, at the end of which my orchestration had reached a degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra.

The various sections of the *Capriccio espagnole,* played without break, are:

1. *Alborada* (Vivo e strepitoso), a brilliant 2/4 dance in A major that also returns, rondo-like, to give an overall shape to the whole;
2. *Variazioni* (Andante con moto), in F major, highlighting the horn section;
3. *Alborada,* a repeat of the opening in B flat with the first appearance of the solo violin that recalls the *Capriccio's* genesis;
4. *Scena e canto gitano* (6/8, D minor), introduced by a series of solo cadenzas for different instruments; it runs directly into
5. *Fandango asturiano* (3/4, A major), with full orchestral forces in kaleidoscopic display, including stringed instruments strummed like guitars and lots of violin harmonics. This leads into the coda (2/4, A major), which is one last statement of the *Alborada* material to bring the work to the most lively and brilliant close possible.

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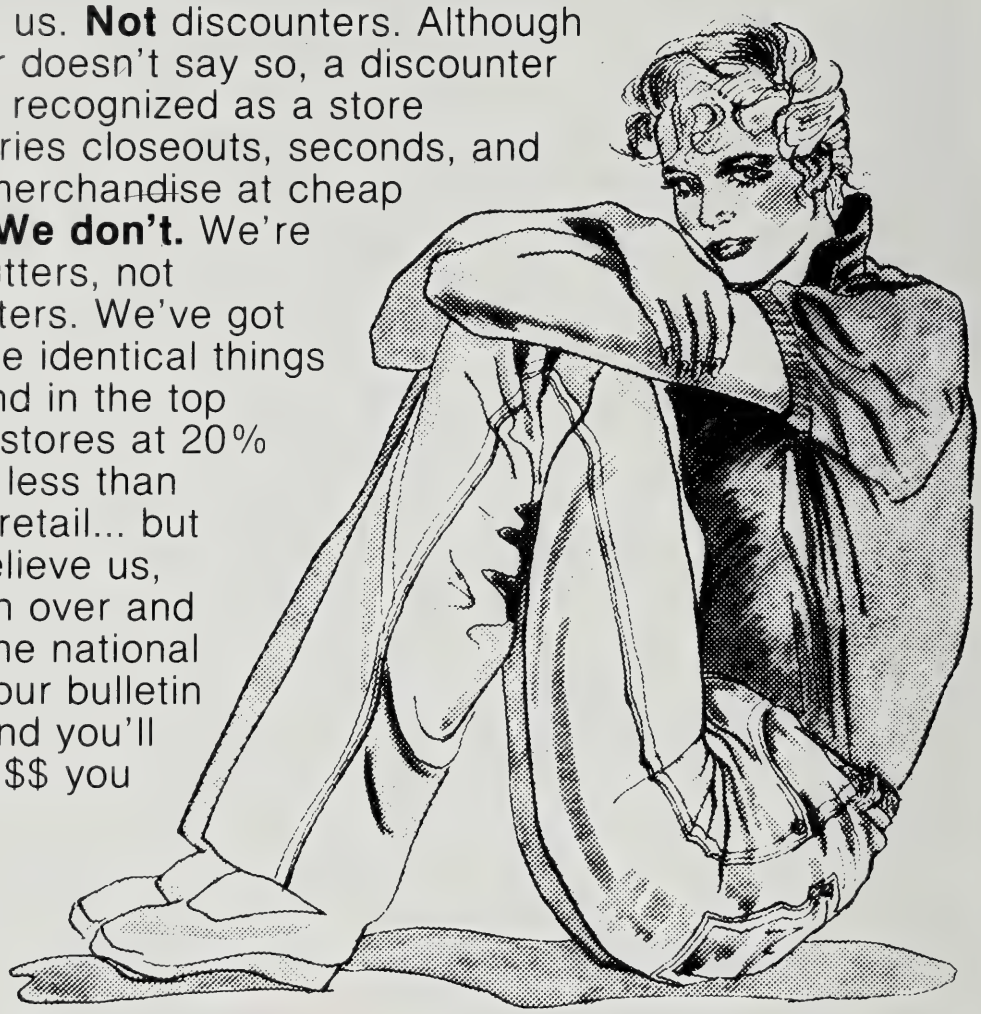


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The Boston Musica Viva is a chamber ensemble dedicated to the performance of twentieth-century music. Since its founding in 1969 by music director Richard Pittman, the ensemble has performed some 180 works, including over 35 world premieres. The core ensemble of seven players is usually augmented at each concert by guest instrumentalists and vocalists.
The Boston Musica Viva performs a wide variety of contemporary works, from the twentieth-century "classics" to new works commissioned by the group itself. Fully-staged chamber operas performed since 1978 have included Kurt Weill's *Das kleine Mahagonny,* Harrison Birtwistle's *Down by the Greenwood Side,* and Igor Stravinsky's *Soldier's Tale.*

In addition to its regular concert series, the Boston Musica Viva performs throughout the United States and has been on tour several times in Europe; past performances have taken place at Lincoln Center, the Library of Congress, and the Holland Festival. As of 1979, the Boston Musica Viva has been in residence at WGBH/National Public Radio in Boston and has performed a series of public school concerts. The group records for Delos, CRI, and Nonesuch.

Richard Pittman

Richard Pittman, founder and conductor of the Boston Musica Viva, is orchestra conductor and teacher of orchestral conducting at the New England Conservatory of Music. He studied conducting with Laszlo Halasz, Sergiu Celibidache, and Pierre Boulez, and he has been guest conductor of the National Symphony in Washington, the London Sinfonietta, the Hessian Radio Symphony, and the BBC Welsh Symphony. Mr. Pittman's previous conductorships and directorships include positions

with the Eastman School of Music in Rochester, the Chamber Opera Group of Hamburg, Germany, the Opera Society of Washington, D.C., and the chamber orchestra concerts at the Institute of Contemporary Arts in Washington, D.C. To date, he has made nine records for Nonesuch, CRI, and Delos.

Nicholas Deutsch

Stage director Nicholas Deutsch has directed productions of operas and music-theatre works for such groups as Opera/Omaha, Western Opera Theater, and Encompass Music Theater. Mr. Deutsch staged the world premieres of Gregory Sandow's *Fall of the House of Usher* and James Bolle's *Oleum Canis,* and the New England premiere of Conrad Susa's *Transformations.* His productions for the Boston Musica Viva include *Mahagonny-Songspiel,* Harrison Birtwistle's *Down by the Greenwood Side,* and the forthcoming *Women in the Garden* by Vivian Fine. Mr. Deutsch has served as assistant director with the San Francisco Opera, the Opera Company of Boston, and the Juilliard American Opera Center.

Micki Goodman

Born in Brooklyn, choreographer, performer, and teacher Micki Goodman attended the University of Rochester and earned her B.F.A. from the Juilliard School, where she studied with her major choreographic influence, José Limon, and where she performed with the Juilliard ensemble in works by Martha Graham, Doris Humphrey, Anna Sokolow, and Limon. While still attending Juilliard, Ms. Goodman became a member of the Dance Theater Workshop and performed with Arthur Bauman's Movement Projects, a group exploring improvisation as performance, and in dances by most of its major member choreographers throughout New York City. She has worked with choreographers Janet Soares and Phoebe Neville at Barnard and with Twyla Tharpe at the Metropolitan Museum of Art, and since 1973 she has appeared with the Nancy Meehan Dance Company. Ms. Goodman's own work has been performed in group shows since 1967, and in 1973 she gave the first full evening of her own work in New York, a program titled *Memories, Dreams and Reflections.* She is the recipient of a 1973 Creative Artists Public Service Award.

Campbell Baird

Campbell Baird, set and costume designer for the Boston Musica Viva's performance of Stravinsky's *Soldier's Tale* and Harbison's *Full Moon in March,* is a graduate of the North Carolina School of the Arts and the NYU School of the Arts, and has worked for the Spoleto Festival both in Italy and Charleston, South Carolina. Recent works have included two ballets,

The Sleeping Beauty and *Giselle,* and a play, *Sherlock Holmes,* for the Festival Stage Company in High Point, North Carolina. Mr. Baird has just designed two new plays for the Berkshire Theatre Festival.



Liu Dehai

Liu Dehai learned to play the pipa and other Chinese national musical instruments while still a child, thereby laying the foundation for his later development and specialized performance style. In 1957 Mr. Liu entered the Peking Central Conservatory of Music and, while continuing to learn pipa, studied European traditional music as well. He was later engaged to teach at the conservatory, and since becoming a soloist of the China Central Philharmonic Society in 1970, he has performed frequently both at home and abroad. Mr. Liu has also composed and adapted many pipa melodies. In March of 1979 he performed the pipa concerto *Little Sisters of the Grassland* with Seiji Ozawa and the Boston Symphony Orchestra in Peking and at Symphony Hall, Boston, and recorded that work for Philips records. Mr. Liu is a member of the Council of All China Musicians Association and teaches at the Central Conservatory of Music.

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Jiang Jianhua

Nineteen-year-old Jiang Jianhua is a solo erhu player and a student at the Central Conservatory of Music in Peking. Her playing is described as "refined and emotional," and her performances in China and outside her home country have been praised and appreciated. In 1975 she toured to Australia and New Zealand, and in 1979 to England, Ireland, and Iraq.

Huang He

Twenty-four-year-old dulcimer player Huang He is a student at Peking's Central Conservatory of Music, and he has been favorably received as both soloist and accompanist at home and abroad. In 1979 he toured to England, Ireland, and Iraq.



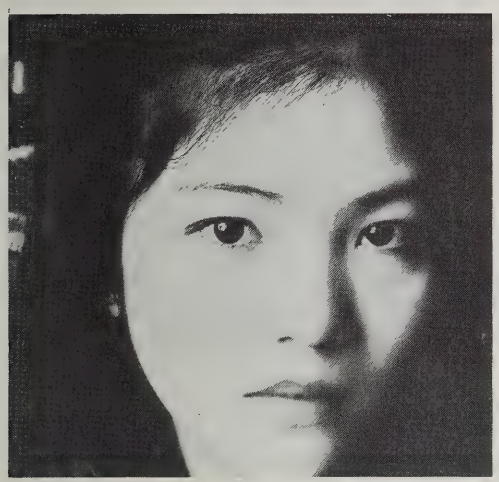
Joseph Silverstein

The 1979-80 season marks Joseph Silverstein's twenty-fifth anniversary with the Boston Symphony. He joined the orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, and he has just recently returned with the Chamber Players from a three-week, fourteen-concert European tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his

recording of the Grieg violin sonatas with pianist Harriet Shirvan has recently been released by Sound Environment Recording Corporation. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he has been Interim Music Director of the Toledo Symphony.

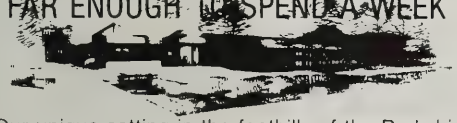


Cecile Licad

This year, nineteen-year-old Cecile Licad has performed in the Bach Triple Concerto with the New York Philharmonic, given a recital in France for an International Forum of Musicians, toured as an artist participant with Music from Marlboro, played in Holland, Austria, Hawaii, the Philippines, and Canada, and given recitals and performances with orchestra under the auspices of the Leventritt Foundation. Her present debut performance with the Boston Symphony Orchestra falls under the latter category of her appearances.

Born in Manila, Ms. Licad learned to read music at four, began formal training under Rosario Picazo at five, and made her debut with orchestra at seven. In 1971 she won the Manila Symphony Young Artists Competition, and she enjoys the enthusiastic support of her home country as the first piano scholar of the Philippines Young Artists Foundation and as a scholar of the Philippine Music Promotion Foundation. She returns to the Philippines each summer to perform both public concerts and command performances for President and

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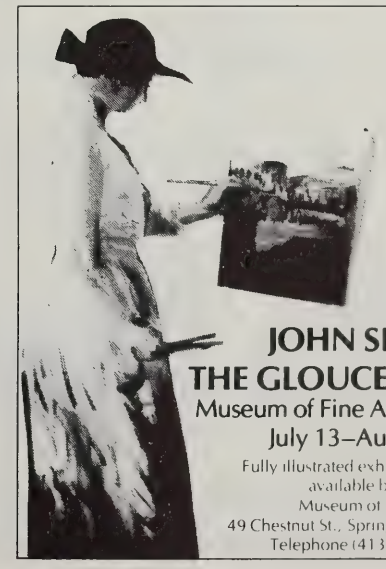
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Mrs. Ferdinand Marcos. For the second year, Ms. Licad is privileged to be one of Rudolf Serkin's two students at the Music Institute in Guilford, Vermont, having previously studied for five years at the Curtis Institute with Mr. Serkin, Seymour Lipkin, and Mieczyslaw Horszowski. She spends her summers with the Marlboro Music Festival.



Han Zhongjie

Conductor Han Zhongjie, a member of the Council of All China Musicians Association, graduated in 1942 from Shanghai Conservatory, where he took flute as his specialty, then stayed on at the conservatory as a teacher; he was also first flutist in the Shanghai Symphony Orchestra at that time. After winning considerable recognition as a flutist, Mr. Han became conductor in 1954 of the Chinese Central Song and Dance Troupe, the predecessor of the Central Philharmonic Society. From 1957 to 1961 he studied conducting at the Leningrad Conservatory of Music. After returning home, he continued as conductor of the Central Philharmonic Society's symphony orchestra, and he was also a professor of conducting at the Central Conservatory and conductor of the Central Opera and Ballet Theatre. Han Zhongjie performs frequently and gives master classes in various cities in China, and many Chinese works for orchestra have been premiered under his guidance. Mr. Han has performed in the Soviet Union, all the Eastern European countries, Austria, and Korea; in April 1978, a concert of the Central Philharmonic Society under his direction was broadcast for the first time via satellite to France and Britain. At this week's concert, Mr. Han becomes the first Chinese conductor to lead an American symphony orchestra in some thirty years.

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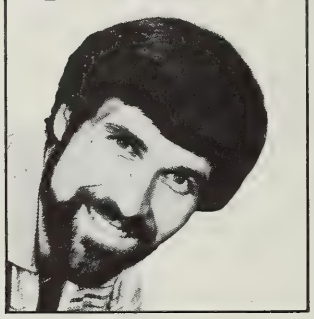
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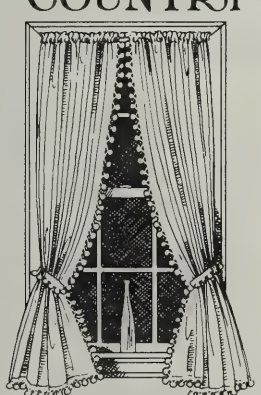
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Saturday, 23 August at 8:30

BOSTON SYMPHONY ORCHESTRA
HERBERT BLOMSTEDT, conductor
RUDOLF FIRKUSNY, piano

WEBER
Overture to *Oberon*
MOZART
Piano Concerto No. 25 in C major
TCHAIKOVSKY
Symphony No. 4

Sunday, 24 August at 2:30

BOSTON SYMPHONY ORCHESTRA
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JAN DeGAETANI, mezzo-soprano
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Sunday, 17 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 18 August at 8:30 p.m.
Fellowship Program Chamber Music

Wednesday, 20 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting

Saturday, 23 August at 2 p.m.
Boston University Young Artist Orchestra
Victor Yampolsky conducting

Sunday, 24 August at 10 a.m.
Fellowship Program Chamber Music

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Current information available at the Tanglewood Main Gate.

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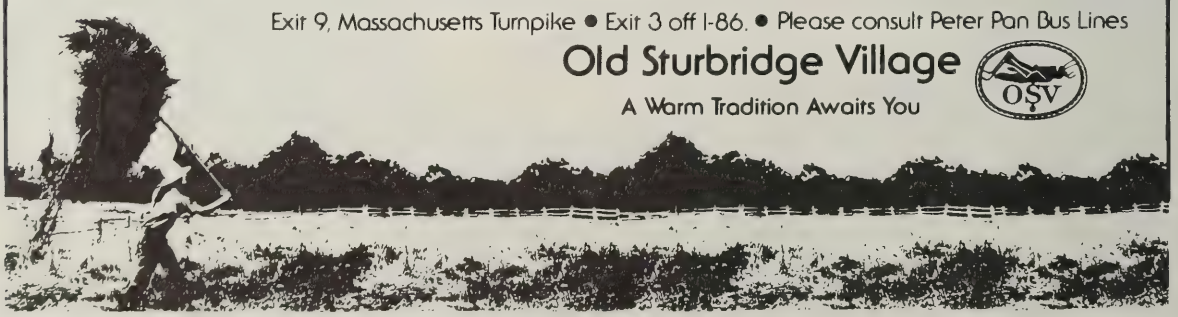
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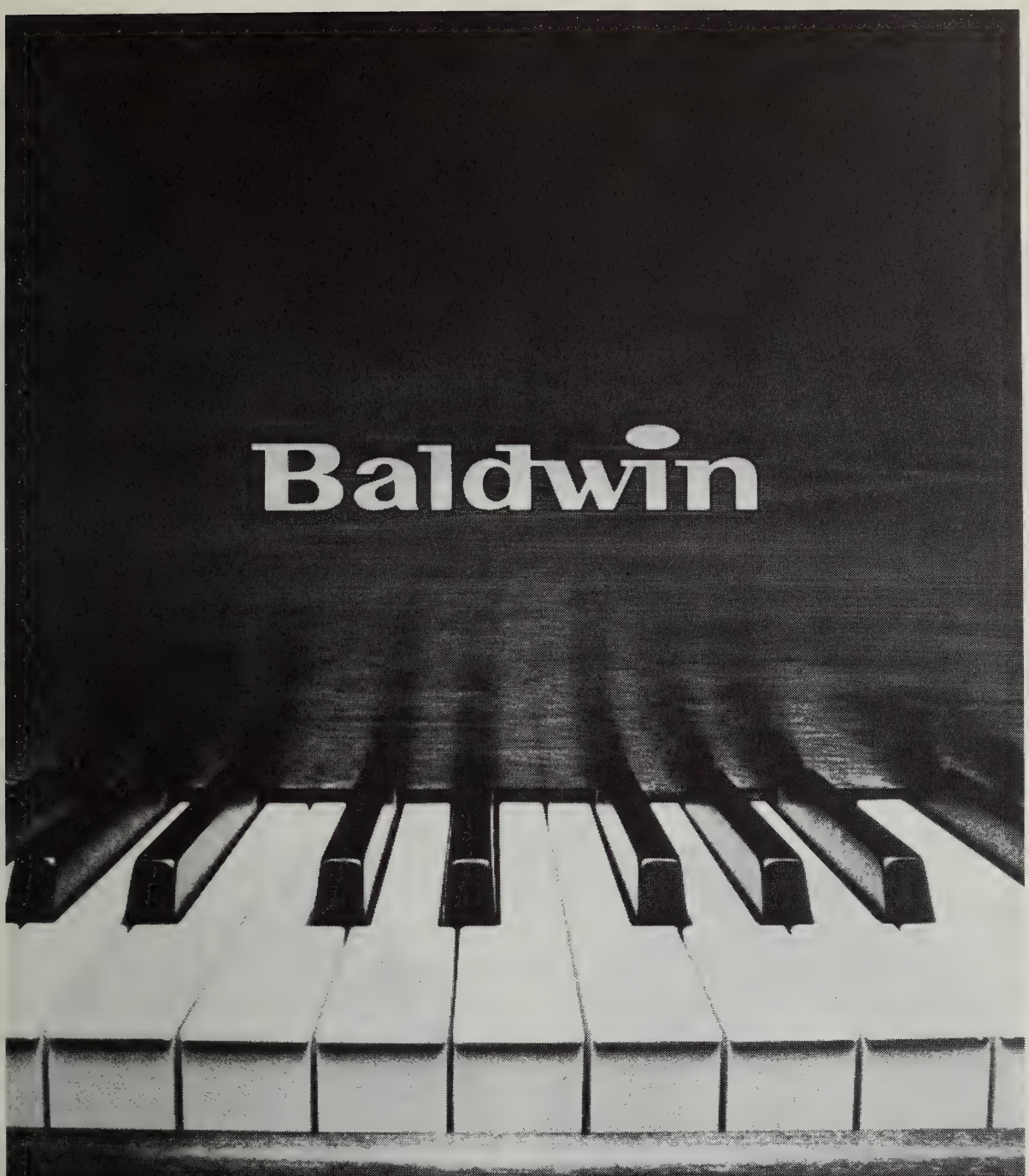
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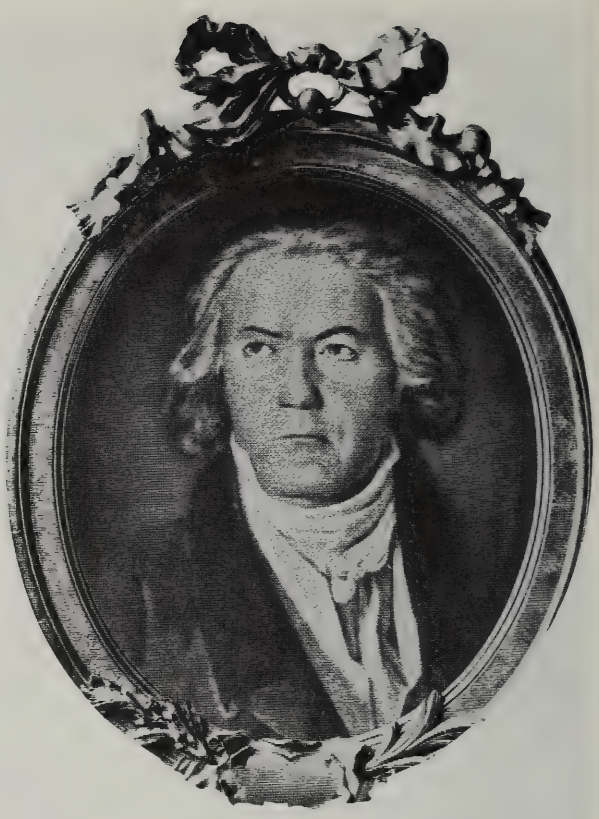
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TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

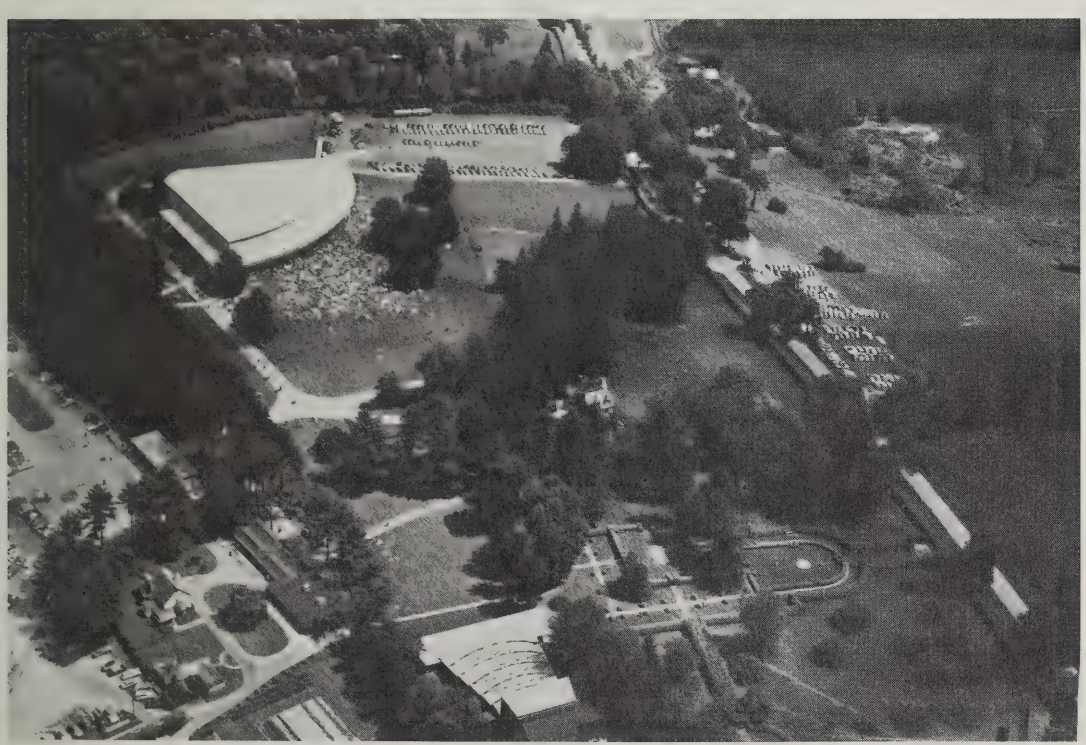
Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer, and the festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and

styles, all of it presented with a regard for artistic excellence that makes the festival unique.

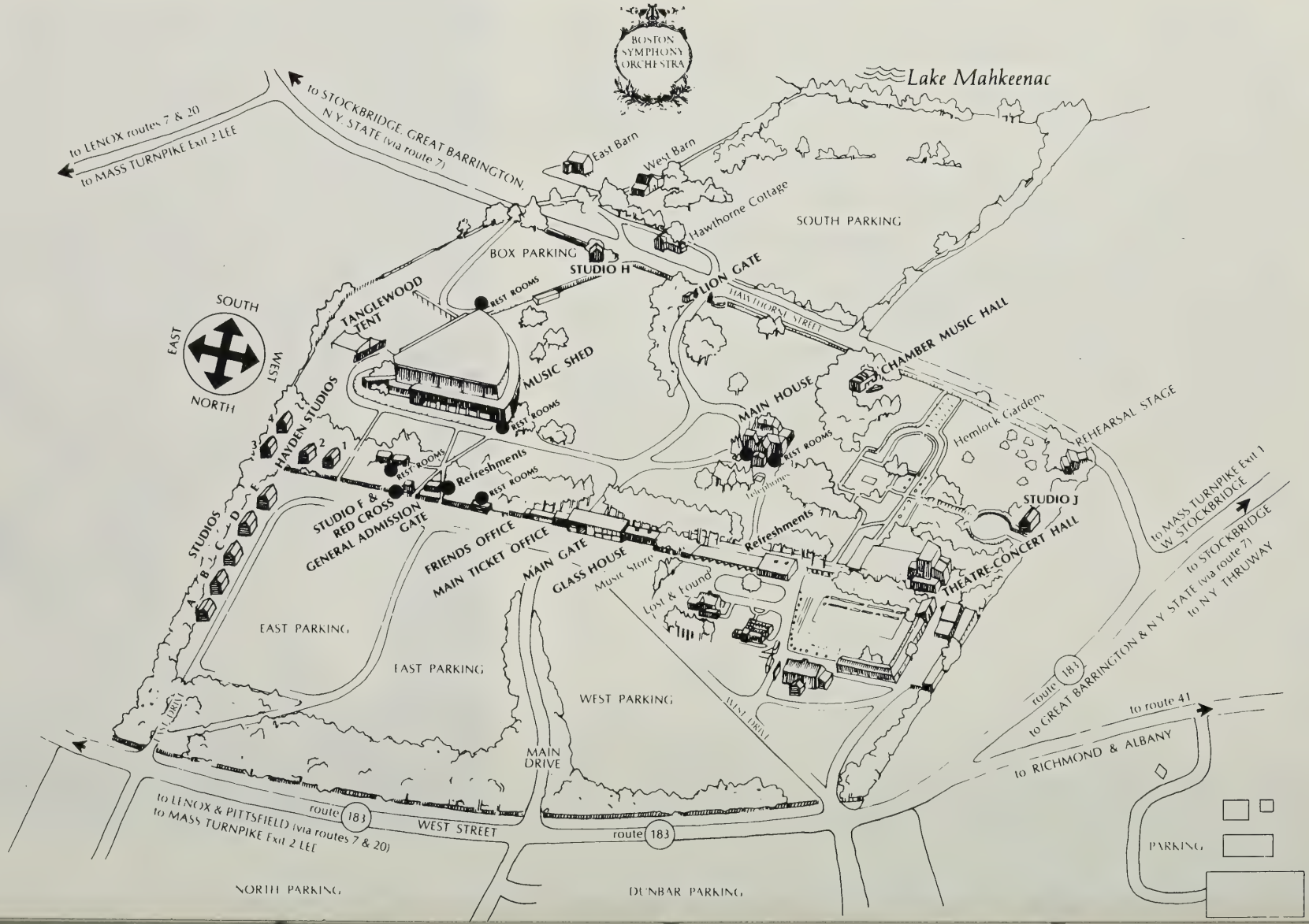
The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, now celebrating its fortieth anniversary, and which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. There are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and compposers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. The Boston University School for the Arts sponsors the Tanglewood Institute programs which offer individual and ensemble instruction to talented younger musicians, mostly of high school age, with nine separate programs for performers and composers. Today alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation.

Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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TANGLEWOOD INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $4.00, and the proceeds benefit the orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

For rest rooms and pay phones, please see the map on the opposite page. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

The First Aid station is near the Main Gate.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center. Jeanne Massimiano and Joseph Duffy are co-chairmen of this volunteer effort.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take **no** pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

BSO

Kresge Foundation Awards $500,000 to Boston Symphony

Less than a month after the Boston Symphony Orchestra's announcement of the forthcoming Tanglewood Shed renovations, the Kresge Foundation of Troy, Michigan, has awarded the BSO $500,000 to be used for that purpose, and also for the renovation of administrative office space and backstage area in Symphony Hall.

The $500,000 is a challenge grant, which must be matched by the BSO's fundraising activities by October of 1981, and has been allocated toward the BSO's 100th-anniversary campaign, BSO/100, which is seeking to raise $15.7 million by the orchestra's 100th birthday that month. The Kresge grant brings the current level of the BSO/100 campaign to $14 million.

The Boston Symphony was one of 200 organizations out of 1,349 that successfully submitted qualified proposals for an award from the Kresge Foundation, which was created solely by the personal gifts of the late Sebastian B. Kresge. Since 1924, appropriations of more than $383 million have been made to institutions in the areas of higher education, health services, the arts, social welfare, and conservation.

Culpeper Foundation Endows BMC Faculty Chairmanship

The Charles E. Culpeper Foundation, Inc., of New York City has allocated a grant of $150,000 to endow the Chairman of the Faculty position of the Berkshire Music Center at Tanglewood. The position is presently held by Joseph Silverstein, concertmaster and assistant conductor of the Boston Symphony Orchestra. Mr. Silverstein's predecessor as BMC faculty chairman was composer Aaron Copland, who held the position for twenty-five years beginning in 1940, the year the Berkshire Music Center was established.

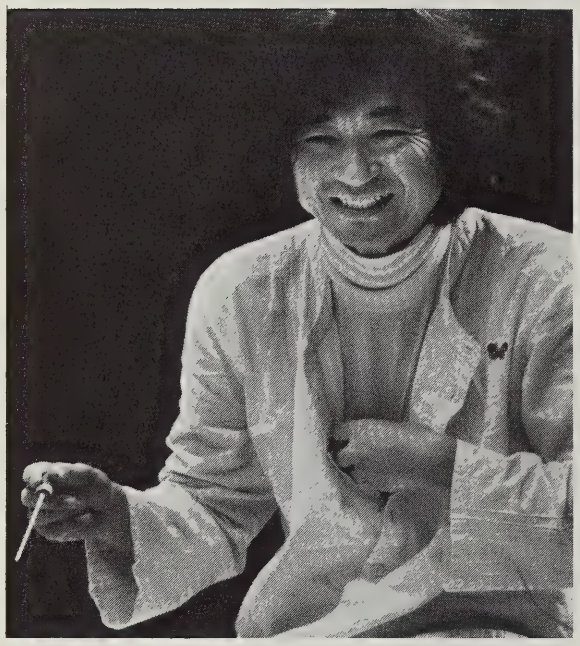
The Culpeper Foundation, a nonprofit organization founded in 1940, offers grant support in areas including youth activities, health and medicine, education, the humanities, and the administration of justice. Recent grants to other performing arts organizations include the endowment of the New York Philharmonic's concertmaster's chair and funding of live television broadcasts by the Metropolitan Opera.

Farewell and Thanks



Bernard Zighéra leaves the Boston Symphony Orchestra at the conclusion of the 1980 Tanglewood season. He has been principal harp with the BSO since 1926, and he also served as the orchestra's pianist for eighteen years. Born in Paris and a member of the French Legion of Honor, Mr. Zighéra is a former member of the Société des Concerts and the Paris Opera Orchestra; from 1936 to 1942 he organized and conducted a successful series of chamber orchestra concerts in Boston. A devoted teacher, Mr. Zighéra has been on the faculty of the Berkshire Music Center since its founding in 1940 and on the faculty of the New England Conservatory since 1927.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the orchestra's European tour, and in March 1978 he took the orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at

the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works, including performances of Puccini's *Tosca* at La Scala this past season. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include music of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, Respighi, and Sessions. Recent releases include, on Deutsche Grammophon, Tchaikovsky's complete *Swan Lake,* violin concertos by Alban Berg and Igor Stravinsky with soloist Itzhak Perlman, Mozart concertos with BSO principals Sherman Walt, bassoon, and Harold Wright, clarinet, and, on Philips records, Schoenberg's *Gurrelieder,* taped live in Symphony Hall last year.



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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

1979/80

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
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Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Roger Kaza
Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Rolf Smedvig
Roger Louis Voisin chair
Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
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Assistant Timpani
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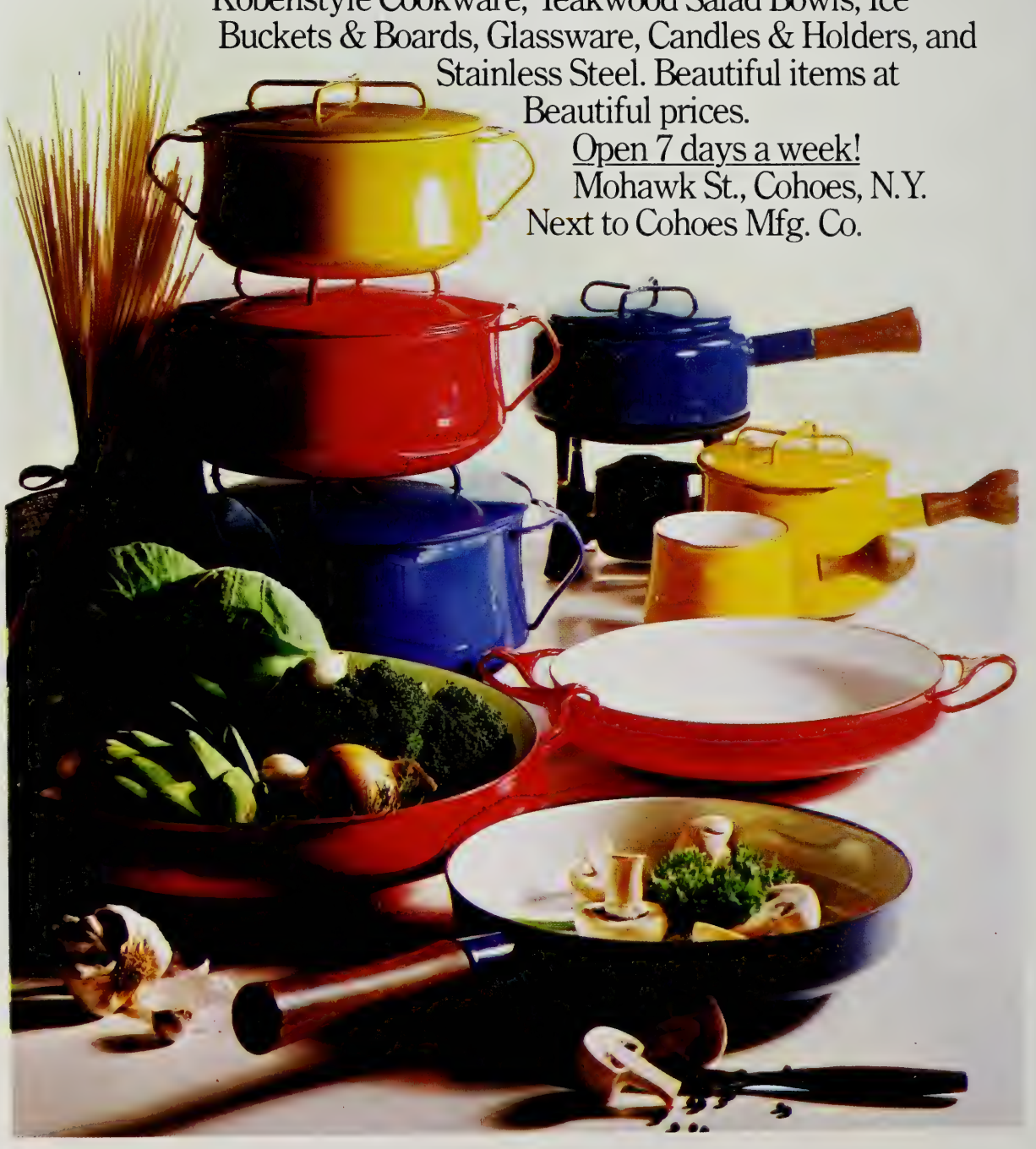
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1980 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 21 August at 8:30

ELLY AMELING, soprano
RUDOLF JANSEN, piano

MOZART — Three Songs
Abendempfindung, K.523
Das Veilchen, K.476
An Chloe, K.524

SCHUMANN — Frauenliebe und -leben, Opus 42
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süsser Freund
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

INTERMISSION

POULENC — Fiançailles pour rire
La Dame d'André
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

STRAUSS — Four Songs
Allerseelen, Opus 10, No. 8
Hat gesagt—bleibt's nicht dabei, Opus 36, No. 3
Traum durch die Dämmerung, Opus 29, No. 1
Ständchen, Opus 17, No. 2

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NOTES

The great flowering of German song that arose from a fusion of the romantic sensibilities of Franz Schubert and others with the newly epigrammatic lyric poetry in the German language, largely due to the example of Goethe, is generally considered to begin after Mozart's time. But that is not to say that no one wrote songs in the eighteenth century—far from it! Mozart himself composed about forty songs, mostly in German. He never developed the personal attitude to his subject matter that Schubert did, and the role of the piano is much more often that of simple accompaniment rather than of commentator on the text, as it so often is in the great Lieder of the nineteenth century. Nonetheless, Mozart's songs are as charming and as vocally graceful as anything in his output. *Abendempfinding,* K.523, and *An Chloe,* K.524, were composed, or at any rate finished, on the same day, 24 June 1787. Both of them are to texts of distinctly minor poets: *Abendempfindung* by Joachim Heinrich Campe (1746-1818) and *An Chloe* by J.G. Jacobi (1740-1814). Only once did Mozart write a song to the text of a truly great poet, and the results speak well for his encounter with a major literary figure. Two years before composing the other songs, on 8 June 1785, Mozart set Goethe's *Das Veilchen* with an unusual depth of feeling; the song is often quite justly described as a prototype for the romantic art song tradition that was to arise three decades later with the 150 songs that the eighteen-year-old Schubert composed in 1815.

Robert Schumann's cycle *Frauenliebe und -leben* was part of the massive outpouring of song composition dating from the year 1840, appropriately dubbed the "year of song"; it marked the first time he had composed much for any medium other than piano solo. The sudden spurt of songs came largely as a result of his joy at having won Clara Wieck over the opposition of her father; there had been ugly courtroom proceedings in late 1839 and early 1840, when Papa Wieck claimed that the composer was unfit as a potential spouse for his daughter, but his charges were dismissed, except for one not fully substantiated claim that Schumann was a heavy drinker. A court of appeal determined that the onus of proving the charge rested on Wieck, and by 7 July 1840 the young lovers learned that he had failed to produce any evidence. Things had been looking up since the beginning of the year, and Schumann had already composed his *Liederkreis* to poems of Heine in February; his second *Liederkreis,* this time to poems of Eichendorff, early in May; and the cycle *Dichterliebe* to twenty poems of Heine again (originally there were twenty-four songs, but he removed four of them from the cycle before publication) during a single week at the end of May. Finally, in immediate response, it would seem, to the good news of Wieck's failure to substantiate any of his charges, he wrote *Frauenliebe und -leben* to a set of poems by Adalbert von Chamisso on 11 and 12 July. (He went on to compose two more sets of songs before he and Clara were finally married on 12 September.)

Modern audiences in these liberated days may find it difficult to accept the gooey sentimentality of the poetry; it is after all a man's attempt to

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capture the romantic feelings of a woman from her point of view, feelings that serve to glorify—almost to deify—the man. But however limited the texts may be in literary quality, Schumann's own happiness and the obvious signs of Clara's devotion to him during a difficult period spurred him to write music of great warmth that moves from song to song with a completely natural flow. The links by key relations help tie it all together, as does the piano epilogue which recalls the opening of the cycle, the woman's first glimpse of the man now seen nostalgically after years of courtship, marriage, parenting, and finally his death. There is little doubt that Schumann rose to the occasion and, with his music, elevated the effect of the whole far beyond that of Chamisso's maudlin poetry.

Francis Poulenc was especially at home setting French texts to music, whether for solo voice and piano in a *mélodie* (the French equivalent of the German Lied), in a choral composition, or in an opera. He left dozens of exquisite songs that express his chosen texts with remarkable sensitivity to the declamation of the language and an ability to heighten the mood of the poem, achieved largely through instinct rather than intellectual analysis. His apt comment on song composition has been quoted by his longtime collaborator, the singer Pierre Bernac, in a study of French song: "The musical setting of a poem should be an act of love, never a marriage of convenience." He committed dozens of these acts of love, most often to poetry of Guillaume Apollinaire or Paul Eluard, but on two occasions, when writing songs for a female singer, he chose the texts of a woman poet, Louise de Vilmorin. The longer of the two sets was *Fiançailles pour rire,* composed in 1939. Although published as a set, these six songs do not form a real cycle, since there is no story linking them all and no single persona represented by the singer. The songs range in mood from charm and playfulness to quite serious gravity.

Richard Strauss composed songs for practically all of his long life, but especially in the early stages of his career, when songs helped, along with his symphonic poems, to make his reputation before he turned his attention much more fully to the stage. *Allerseelen* is the eighth song in a set composed in 1882-1883 when he was just nineteen, a magnificent achievement. The poem, by the Tyrolean writer Hermann von Gilm, refers to All Saints Day, 2 November, in expressing love against a backdrop of graveside flowers. *Hat gesagt—bleibt's nicht dabei,* capturing the spontaneous wit of country folk as recorded in *Des Knaben Wunderhorn,* was written on 31 May 1898, at the time of the first performance of *Don Quixote.* The haunting lyricism of *Traum durch die Dämmerung,* composed to a text by Julius Bierbaum on 7 June 1895, made it one of Strauss's favorite songs; he reused it in that symphonic paean to himself, *Ein Heldenleben (A Hero's Life),* where it is quoted as part of "The Hero's Works of Peace." *Ständchen* has long been Strauss's single most popular song; it was composed in the summer of 1887 to a poem by the art and theater critic Adolf Friedrich von Schack. It moves from the urgent whispers of the lover calling for his sweetheart to open the door ("but softly!") and come out into the warm night—the feathery rustling in the piano part depicts the lover's urgency and caution—to the richly lyrical outpouring of the passionate climax.

—Steven Ledbetter

Abendempfindung

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönsten Stunden,
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fliesset schon auf unser Grab.

Bald vielleicht (mir weht, wie
 Westwind leise,
Eine stille Ahnung zu),
Schliess ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werdet ihr dann an meinem Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir
Und pflücke mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach!
Schäm dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

— Campe

Evening Mood

It is evening, the sun has disappeared,
and the moon beams forth its silvery light;
thus flee life's fairest hours,
they fly past as in a dance.

Soon life's colorful scene escapes
and the curtain falls;
our play is over, our friends' tears
flow already on our grave.

Soon perhaps (gently,
 like the west wind,
a silent foreboding blows toward me),
I shall end the pilgrimage of this life
and fly to the land of rest.

If then you will weep at my grave
and behold my ashes with mourning,
then, O friends, I shall appear to you
and blow you heavenward.

Grant me then one little tear
and pluck a violet for my grave,
and with your soulful glance
look gently down on me.

Dedicate one tear to me, and oh!
do not be ashamed to do that;
for in my diadem it will be
the finest pearl!

Das Veilchen

Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam eine junge Schäferin
Mit leichtem Schritt und muntrem Sinn
Daher, daher,
Die Wiese her, und sang.

Ach! denkt das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen mattgedrückt!
Ach nur, ach nur
Ein Viertelstunde lang!

Ach! aber ach! das Mädchen kam
Und nicht in acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb ich denn, so sterb ich doch
Durch sie, durch sie,
Zu ihren Füssen doch.

— Goethe

The Violet

A violet stood in the meadow,
withdrawn and unknown;
it was a sweet violet.
Along came a young shepherdess
with light step and merry heart
hither, hither
along the meadow, and sang.

"Ah," thinks the violet, "If I were only
nature's fairest blossom,
just for a little while,
until this dear girl might pluck me
and press me to her bosom!
If only, if only
for a quarter hour!"

But alas the girl came,
paid no attention to the violet,
and stepped on the poor violet.
It withered and died and yet rejoiced:
"For if I die, then I die
through her, through her,
at her feet."

An Chloe

Wenn die Lieb auf deinen blauen,
Hellen, offnen Augen sieht,
Und vor Lust hinein zu schauen
Mir's im Herzen klopft und glüht;
Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schliesse
Zitternd dich in meinem Arm!

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich lässt;
Den berauschten Blick umschattet
Eine düstre Wolke mir,
Und ich sitze dann ermattet,
Aber selig neben dir.

— Jacobi

To Chloe

When Love looks into your blue,
bright, clear eyes,
and from the pleasure of gazing into them
my heart pounds and glows;
and I hold you and warmly kiss
your rosy cheeks,
dear maiden, and I enclose
you trembling in my arm!

Maiden, maiden, and I press
you firmly to my bosom,
which will only let you go
at the last moment of death;
a sombre cloud casts a
shadow around my enraptured gaze,
and I sit exhausted
but in bliss next to you.

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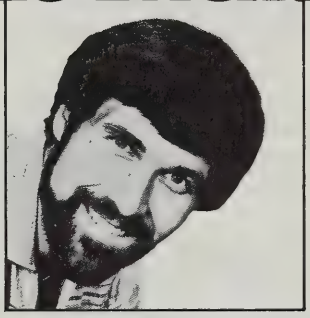
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Frauenliebe und -leben

(1)
Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

(2)
Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deinen Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Segnen viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, O Herz, was liegt daran?

(3)
Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
Ich bin auf ewig dein.
Mir war's—ich träume noch immer,
Es kann ja nimmer so sein.

Woman's Life and Love

(1)
Since I have seen him,
I think myself blind;
wherever I look
I see only him.
As if in a waking dream
his image hovers before me,
in the deepest darkness
it only shines forth more brightly.

Without color or light
is everything else around me,
for my sisters' games
I have no more interest,
I'd rather weep
silently in my room;
since I have seen him,
I think myself blind.

(2)
He, the most splendid of men—
how gentle he is, how good!
Gracious lips, clear eyes,
a clear mind and firm courage.

Just as that star shines there
bright and splendid in the blue depths,
so he in my firmament is
bright and splendid, exalted and remote.

Follow your course,
I wish only to observe your brightness,
only to observe it humbly,
to be blissful and sad!

Do not hear the silent prayer
consecrated to your happiness;
you must take no notice of this lovely maiden,
high star of splendor!

Only the worthiest of all
may be made happy by your choice,
and I shall bless her, the exalted one,
bless her many thousand times.

Then I will rejoice and weep,
in bliss shall I be then;
even though my heart should break,
break, O heart, what does it matter?

(3)
I can't grasp it, can't believe it,
some dream has beguiled me;
how could he, from among them all,
have so exalted and blessed *me*?

It seemed to me that he spoke:
"I am yours eternally."
It seemed—I am still dreaming,
it could never be.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligsten Tod mich schlürfen
In Tränen unendlicher Lust.

(4)
Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden .
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

(5)
Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.

O let me die in that dream,
cradled against his breast,
let me drink in the most blissful death
in tears of endless joy.

(4)
Ring on my finger,
my little golden ring,
I press you devoutly to my lips,
devoutly to my heart.

I had finished dreaming
the peaceful and beautiful dream of childhood,
I found myself alone, lost
in desolate, endless space.

Ring on my finger,
it was you that first taught me,
you have revealed to my sight
the deep, infinite value of life.

I will serve him, live for him,
belong wholly to him,
give myself to him and find myself
transfigured in his brightness.

Ring on my finger,
my little golden ring,
I press you devoutly to my lips,
devoutly to my heart.

(5)
Help me, sisters,
adorn myself,
serve the happy one today;
busily entwine
about my brow
the decoration of blossoming myrtle.

When, before now, I lay satisfied
with joyful heart
in the arms of my love,
he still called,
with longing in his heart,
impatiently for this day.

Help me, sisters,
help me banish
a foolish fear,
so that with a bright
eye I may receive him,
him, the source of my joy.

Have you, my beloved,
appeared to me?
Do you give me, Sun, your brilliance?
Let me in devotion
and humility
bow before my lord.

Please turn the page quietly.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüss ich mit Wehmut
Freudig scheidend aus eurer Schar.

(6)
Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudighell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüsst ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

(7)
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab überschwenglich mich geschätzt
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiss allein
Was lieben heisst und glücklich sein.
O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel, du
Du schauest mich an und lächelst dazu!
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

Strew, sisters,
strew flowers before him,
offer him budding roses;
but you, sisters,
I greet with sadness
as I joyfully depart from your circle.

(6)
Sweet friend, you look
in wonderment at me,
you cannot conceive
how I can weep;
let the unaccustomed decoration
of damp pearls
tremble, joyously bright,
in my eye.

How fearful my heart is,
how filled with joy!
If I only knew
how to explain it in words;
come and hide your face
here on my breast,
and I will whisper into your ear
of all my joy.

Do you know now the tears
that I am able to weep?
Should you not see them,
beloved husband?
Remain against my heart,
feel its beating,
so that ever closer and closer
I can press you to me.

Here by my bed
is space for a cradle,
where it may silently conceal
my blissful dream;
the morning will come
when the dream awakens,
and from it your image
will smile up at me.

(7)
At my heart, at my breast,
you my joy, you my delight!
Happiness is love, love is happiness,
I have said it before and do not take it back.
I considered myself boundlessly happy,
but I am over-happy now.
Only one who nurses, only one who loves
the child to whom she gives nourishment,
only a mother knows
what love means and what happiness is.
O how sorry I feel for men,
who cannot feel maternal happiness!
You dear, dear angel you,
you look at me and smile!
At my heart, at my breast,
you my joy, you my delight!

(8)
Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger
Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

(8)
Now you have hurt me for the first time,
but the hurt is cruel.
You, hard, pitiless man, are sleeping

the sleep of death.

The deserted one stares before her,
the world is empty.
I have loved and lived, I am
living no longer.

Silently I withdraw to my inmost being,
the veil falls.
There I have you and my lost happiness,
you, my whole world!

Fiançailles pour rire

La Dame d'André

André ne connaît pas la dame
Qu'il prend aujourd'hui par la main.
A-t-elle un coeur à lendemains,
Et pour le soir a-t-elle une âme?

Au retour d'un bal campagnard
S'en allait-elle en robe vague
Chercher dans les meules la bague
Des fiançailles du hasard?

A-t-elle eu peur, la nuit venue,
Guettée par les ombres d'hier,
Dans son jardin, lorsque l'hiver
Entrait par la grande avenue?

Il l'a aimée pour sa couleur,
Pour sa bonne humeur de Dimanche.
Pâlira-t-elle aux feuilles blanches
De son album des temps meilleurs?

Whimsical Betrothal

André's woman friend

Andre does not know the woman
whom he takes by the hand today.
Does she have a heart for the tomorrows,
and for the evening has she a soul?

On returning from a rustic dance
did she go in her billowing dress
to seek in the haystacks the ring
for her chance betrothal?

Was she afraid when night came,
watching for the ghosts of yesterday,
in her garden, when winter
entered by the broad avenue?

He loved her for her color,
for her Sunday good humor.
Will she grow pale on the white leaves
of his album of better times?

Please turn the page quietly.

Dans l'herbe

Je ne peux plus rien dire
Ni rien faire pour lui.
Il est mort de sa belle
Il est mort de sa mort belle
Dehors
Sous l'arbre de la Loi
En plein silence
En plein paysage
Dans l'herbe.
Il est mort inaperçu
En criant son passage
En appelant
En m'appelant.
Mais comme j'étais loin de lui
Et que sa voix ne portait plus
Il est mort seul dans les bois
Sous son arbre d'enfance.
Et je ne peux plus rien dire
Ni rien faire pour lui.

In the grass

I can no longer say anything
or do anything for him.
He died for his fair one,
he died a beautiful death
outside
under the tree of the Law
in total silence
in open countryside
in the grass.
He died unnoticed
crying out in his passing
calling
calling me.
But since I was far from him
and his voice no longer carried,
he died alone in the woods
under the tree of his childhood.
And I can no longer say anything
or do anything for him.

Il vole

En allant se coucher le soleil
Se reflète au vernis de ma table
C'est le fromage rond de la fable
Au bec de mes ciseaux de vermeil.

Mais où est le corbeau? Il vole.

Je voudrais coudre mais un aimant
Attire à lui toutes mes aiguilles.
Sur la place les joueurs de quilles
De belle en belle passent le temps.

Mais où est mon amant? Il vole.

C'est un voleur que j'ai pour amant,
Le corbeau vole et mon amant vole,
Voleur de coeur manque à sa parole
Et voleur de fromage est absent.

Mais où est le bonheur? Il vole.

Je pleure sous le saule pleurer
Je mêle mes larmes à ses feuilles.
Je pleure car je veux qu'on me veuille
Et je ne plais pas à mon voleur.

Mais où donc est l'amour? Il vole.

Trouvez la rime à ma déraison
Et par les routes du paysage
Ramenez-moi mon amant volage
Qui prend les coeurs et perd ma raison.

Je veux que mon voleur me vole.

He flies*

In setting, the sun
is reflected on the varnish of my table
it is the round cheese of the fable
in the beak of my vermilion scissors.

But where is the crow? It flies.

I would like to sew, but a magnet
attracts all my needles.
In the square the ninepins players
with game after game pass the time.

But where is my lover? He flies.

It is a thief that I have for a lover,
the raven flies and my lover steals,
the thief of my heart breaks his word,
the thief of the cheese is absent.

But where is happiness? It flies.

I weep beneath the weeping willow,
I mingle my tears with its leaves.
I weep because I want to be wanted
and I do not please my thief.

But where is love? It flies.

Find the rhyme for my folly
and by country roads
bring me my fickle lover
who takes hearts and drives me mad.

I want my thief to steal me.

*The title and the entire poem make punning use of the two meanings for the verb *voler:* to fly, to steal.

Mon cadavre est doux comme un gant

Mon cadavre est doux comme un gant
Doux comme un gant de peau glacée
Et mes prunelles effacées
Font de mes yeux des cailloux blancs.

Deux cailloux blancs dans mon visage
Dans le silence deux muets
Ombrés encore d'un secret
Et lourds du poids mort des images.

Mes doigts tant de fois égarés
Sont joints en attitude sainte
Appuyées au creux de mes plaintes
Au noeud de mon coeur arrêté.

Et mes deux pieds sont les montagnes
Les deux derniers monts que j'ai vus
A la minute où j'ai perdu
La course que les années gagnent.

Mon souvenir est ressemblant,
Enfants emportez-le bien vite,
Allez, allez ma vie est dite.
Mon cadavre est doux comme un gant.

My corpse is as limp as a glove

My corpse is as limp as a glove,
limp as a kid glove
and my pupils, eclipsed,
make white pebbles of my eyes.

Two white pebbles in my face,
in the silence two mutes
still shadowed by a secret
and heavy with the dead weight of images.

My fingers—so often wandering—
are joined in a saintly attitude
propped on the hollow of my plaints
at the node of my arrested heart.

And my two feet are the mountains,
the last two hills that I saw
at the moment when I lost
the race that the years win.

My memory is like me,
children take it away quickly,
go, go, my life is finished.
My corpse is as limp as a glove.

Violon

Couple amoureux aux accents méconnus
Le violon et son joueur me plaisent.
Ah! j'aime ces gémissements tendus
Sur la corde des malaises.
Aux accords sur les cordes des pendus
A l'heure où les Lois se taisent
Le coeur, en forme de fraise,
S'offre à l'amour comme un fruit inconnu.

Violin

Loving couple with unknown accents
the violin and its player please me.
Ah! I love these long-held moans
on the string of uneasiness.
In chords on the cords of the hanged
at the hour when the Laws are silent,
the heart, in the form of a strawberry,
offers itself to love like an unknown fruit.

Fleurs

Fleurs promises, fleurs tenues dans
tes bras,
Fleurs sorties des parenthèses d'un pas,
Qui t'apportait ces fleurs l'hiver
Saupoudrées du sable des mers?
Sable de tes baisers, fleurs des amours
fanées
Les beaux yeux sont de cendre et dans
la cheminée
Un coeur enrubanné de plaintes
Brûle avec ses images saintes.

—de Vilmorin

Flowers
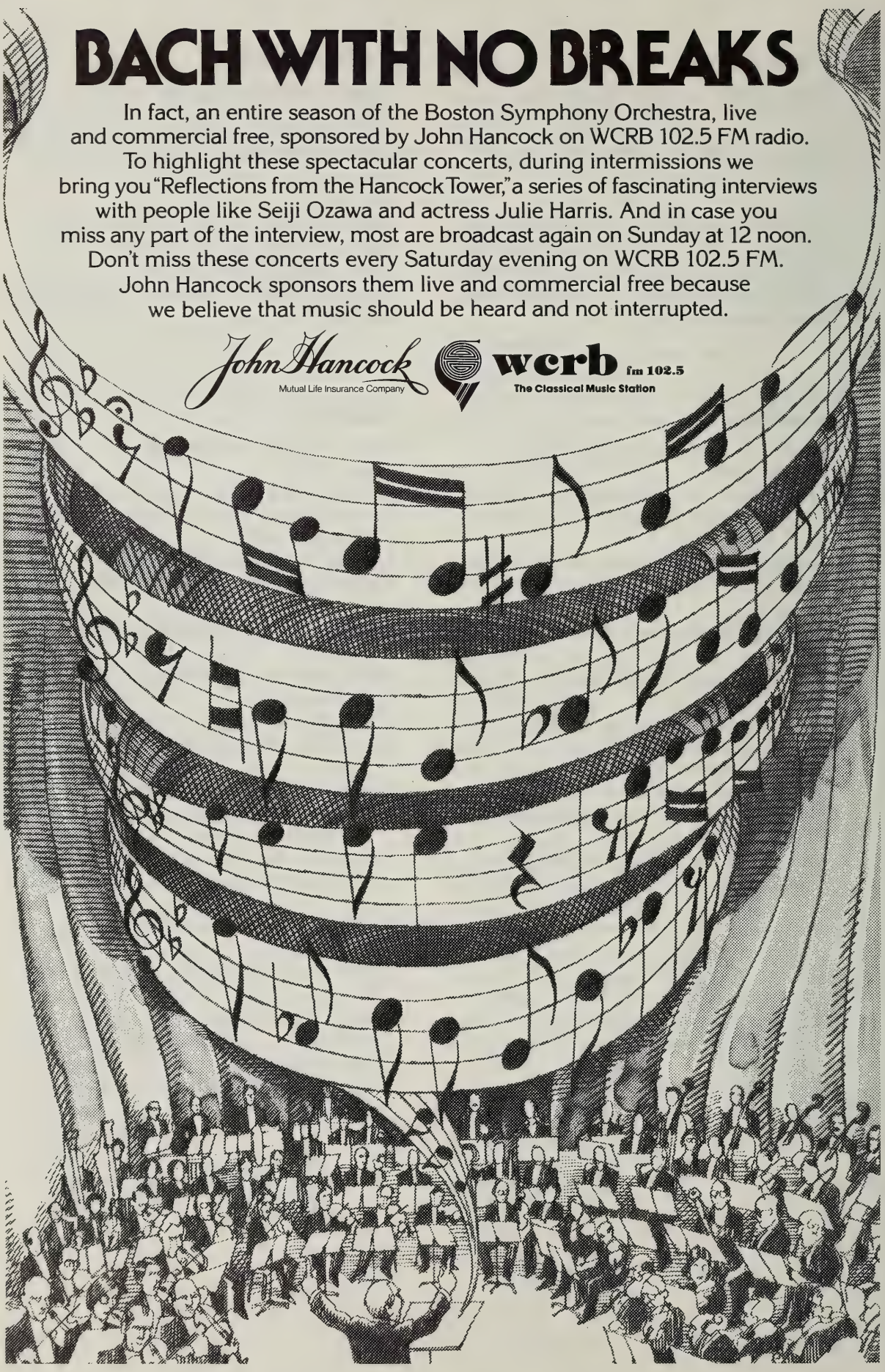
Flowers promised, flowers held in your
arms,
flowers rising from the parenthesis of a step,
who brought you these winter flowers
powdered with the sand of the seas?
Sand of your kisses, flowers of
withered loves
the beautiful eyes are ashes, and in the
fireplace
a heart decked with ribbons of sighs
burns with its consecrated images.

BACH WITH NO BREAKS

In fact, an entire season of the Boston Symphony Orchestra, live and commercial free, sponsored by John Hancock on WCRB 102.5 FM radio. To highlight these spectacular concerts, during intermissions we bring you "Reflections from the Hancock Tower," a series of fascinating interviews with people like Seiji Ozawa and actress Julie Harris. And in case you miss any part of the interview, most are broadcast again on Sunday at 12 noon. Don't miss these concerts every Saturday evening on WCRB 102.5 FM. John Hancock sponsors them live and commercial free because we believe that music should be heard and not interrupted.

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1980 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

Tanglewood on Parade

Friday, 22 August 1980

2:00 Gates Open

2:10 Fanfare at Main Gate:
Ronald Barron
(Theatre Colonnade
in case of rain)

2:30 Boston University
Tanglewood Institute
Young Artist Orchestra
(Theatre-Concert Hall)

3:30 Berkshire Music Center
Vocal Concert
(Chamber Music Hall)

3:45 Berkshire Music Center
Chamber Music
(Theatre-Concert Hall)

4:45 Boston University
Tanglewood Institute
Chamber Music
(Chamber Music Hall)

6:15 Berkshire Music Center
Wind Music
(Main House Porch;
Chamber Music Hall
in case of rain)

7:30 Berkshire Highlanders
(Lion Gate)

8:00 Eastover Train
(Main Gate)

8:15 Fanfare at rear of Shed:
Roger Voisin

8:40 Fanfare from Shed stage:
Rolf Smedvig

9:00 Gala Concert

Artillery, cannon, and train supplied by George Bisacca of Eastover, Inc.
Scottish folk music courtesy the Berkshire Highlanders
Hot air balloon courtesy Dr. Clayton Thomas, Palmer, Massachusetts
Fireworks over the Stockbridge Bowl following the Gala Concert



BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

TANGLEWOOD ON PARADE

Friday, 22 August at 9

BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY YOUNG ARTIST ORCHESTRA

SEIJI OZAWA,
GUNTHER SCHULLER, and
JOHN WILLIAMS conducting

SHERRILL MILNES, baritone and conductor

BERLIOZ	*Roman Carnival* Overture
MOZART	"Finch'han dal vino" (Champagne aria) from *Don Giovanni* SHERRILL MILNES
VERDI	Iago's "Credo" from *Otello* SHERRILL MILNES

BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA conducting

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

TANGLEWOOD 1980

Tanglewood on Parade

Friday, 22 August at 9

Please note that the Berlioz, Mozart, and Verdi selections on the first half of this evening's gala concert will be performed by the BERKSHIRE MUSIC CENTER ORCHESTRA, SEIJI OZAWA conducting, and not by the Boston Symphony Orchestra as stated in the program book.

JOHN WILLIAMS conducting

Deutsche Grammophon, Philips, and RCA records

Baldwin piano

The Berkshire Music Center is funded in part by a generous grant from the National Endowment for the Arts in Washington, D.C.

searles castle



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on Main Street - Great Barrington, MA.

THE NEWEST TOURIST ATTRACTION IN THE BERKSHIRES

SEARLES CASTLE, circa 1886, an intriguing stone mansion is now open to the public daily as a Cultural Center and Museum. Constructed for Mary Sherwood Hopkins, widow of West Coast rail tycoon, Mark Hopkins, the impressive French Chateau was initially created by Stanford White, the famous New York architect. Edward J. Searles, well-known decorator, executed the interiors. The Castle displays the luxuriant ambience enjoyed by the wealthy, as well as the superior design and craftsmanship of over 100 of the finest American and European artisans of the late 19th Century.

The Castle—With its magnificent hand-carved oak interiors, exquisitely ornamented plasterwork ceilings, massive fireplaces and mantels, stately columns, Atrium, Concert Hall and stage—combines the outstanding features of the gracious living of the late 1880's, an era of opulence and architectural excellence.

The 16 Travertine marbelized columns in the Atrium provide an imposing introduction to the Castle. In each of the 40 major rooms, a massive fireplace displays its own distinctive color and design. Many are marble, collected from all over the world, including Italy and the Atlas Mountains in Africa. The splendor of the Versailles Room with its beautiful deep carved gold-leaf woodwork and painted ceiling, contrasts with the quiet intimacy of the circular library in one of the Castle Towers.

The intricacies of painstaking craftsmanship are everywhere to be seen—in the flowing lines of marble sculpture and ceilings in lavishly carved oak imported from England. The grand Dining Room, in richly panelled oak, opens its huge doors onto a columned rotunda overlooking the reflecting pool with fountain, a Greek Revival temple and 90 acres of spacious grounds. In 1886, the cost was two and half million dollars. Today it would exceed 100 million dollars.

Castle is open for guided tours daily, June 30-Oct 26, 10 A.M.-5 P.M. Groups by appointment.

For your leisure and recreation, the Castle offers a Health Spa, Sauna, Indoor Swimming Pool, 9 hole Golf Course, Tennis, The MARIGOLD RESTAURANT and THE TERRACE feature local and continental cuisine. The TAVERN IN THE CARRIAGE HOUSE provides entertainment nightly. A unique ANTIQUE and GIFT SHOP offers items not to be found elsewhere.

In its tenth year L'Ensemble once again offers elegant chamber music on Wednesday evenings. Please check local tourist newspapers for details on MUSIC SERIES and ANTIQUE SHOWS. Admission charged. For further information call (413) 528-1662.

NOTES

Tanglewood on Parade is an annual day-long event designed to highlight the many aspects of music-making that have been going on for the past eight weeks with the Boston Symphony Orchestra, the Berkshire Music Center, and the Boston University Tanglewood Institute, with all their various component parts.

Hector Berlioz conceived the music that we now know as the *Roman Carnival* Overture as an instrumental interlude in his opera *Benvenuto Cellini,* which was produced on 10 October 1838 at the Paris Opéra, an occasion for noisy scandal. Even though the opera fell out of the repertory for most of the rest of the century (and has only recently been taken up and re-evaluated), the instrumental interlude promptly achieved a separate fame of its own for its brilliant orchestral writing and frenetic energy.

Mozart's *Don Giovanni* was premiered in Prague in 1787; there it was an unmatched triumph, but it did not do so well in Vienna, much to Mozart's chagrin. Don Giovanni sings *"Finch'han dal vino"* late in the first act, as he tells his servant Leporello to prepare for a grand party, inviting all the pretty girls he can find, inasmuch as the able seducer wants his list of conquests to be extended by at least a dozen names before morning. The breathless pace of the short aria expresses the almost demonic lust of the Don.

Verdi's last serious opera, and the greatest tragic opera in the Italian repertory, *Otello,* is of course based on Shakespeare's play. Verdi's librettist Arrigo Boito stayed remarkably close to Shakespeare when making his adaptation, but he did insert one invention, not found in the original work, to provide an opportunity for the fuller characterization of the villainous Iago. This is his *"Credo"*—"I believe in a cruel god, who has created after his own image." Verdi's music writhes and twists in serpentine lines that capture Iago's cynicism.

Handel's music for the Royal Fireworks is a late composition, produced for festival performance in the spring of 1749. Since it was intended for outdoor performance, multiple doublings of the instrumental parts and a heavy role for the winds (which carry better outdoors than strings do, and are less likely to be affected by circumstances of weather) was the order of the day. The piece is in the form of the Baroque suite, with an extended overture in French style (marked by the characteristic dotted rhythms, especially in the slow section), followed by various movements in dance meters.

Verdi composed his first grand opera for the Paris Opéra in 1855. ("Grand opera" as a technical term should be used only for works of the special type given festival productions in Paris: they were in five acts, in French, based—very loosely—on a historical subject, and featured somewhere in the middle an elaborate ballet.) Although several of his Italian works had already been converted to "grand operas" for Parisian performances, the first one actually commissioned by and composed for Paris was *Les Vêpres siciliennes,* which drew on an incident occurring in thirteenth-century Sicily. The opera attained only a moderate success at

the time and did not remain in the repertory long; its ponderous length and difficulty weighed heavily against it. But the overture, which contains much of the best music from the score, early became established as a concert favorite.

Tchaikovsky's concert overture with the official title *"The Year 1812"* was composed in 1880 and first performed in Moscow on 20 August 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (at least familiar to his Russian audience) guaranteed a patriotic response: the hymn *"God preserve the Czar,"* the appearance of *La Marseillaise* gradually overwhelmed by the "Russian" music, and the concluding imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

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Senza alcun ordine
la danza sia:
chi il minuetto,
chi la follia,
chi l'alemanna
farai ballar.
Ed io frattanto
dall'altro canto
con questa e quella
vo' amoreggiar.
Ah! la mia lista
doman mattina
d'una decina
devi aumentar.

"Champagne aria"

Until the wine
warms the brain,
prepare
a great feast.
If you find in the plaza
some girl or other,
try to bring her
along too.
Let the dancing
be wild in any order:
here a minuet,
there a follia,
then an allemande
let them dance.
Meanwhile I
on the other hand
with this girl or that one
will be making love.
Ah! my little list
tomorrow morning
should be at least a dozen
names longer.

Credo

Iago:
Vanne; la tua meta già vedo.
Ti spinge il tuo dimone,
E il tuo dimon son io,
E me trascina il mio, nel quale
io credo
Inesorato Iddio:

Credo in un Dio crudel che m'ha creato
simile a sè, e che nell'ira io nomo.

Dalla viltà d'un germe o d'un atòmo
Vile son nato.
Son scellerato
Perchè son uomo;
E sento il fango originario in me.
Sì! questa è la mia fè!
Credo con fermo cuor, siccome crede
La vedovella al tempio,
Che il mal ch'io penso e che da me
procede
Per mio destino adempio.
Credo che il giustò e un istrïon
beffardo
E nel viso e nel cuor,
Che tutto è in lui buggiardo:
Lagrima, bacio, sguardo,
Sacrificio ed onor.
E credo l'uom gioco d'iniqua sorte

Dal germe della culla
Al verme dell'avel.
Vien dopo tanta irrisïon la Morte.
E poi? La Morte è il Nulla,
È vecchia fola il Ciel.

Credo

Iago:
Go; I see already your destination.
Your demon drives you,
and I am that demon.
And mine drives me, and I believe
in it,
an inexorable God:

I believe in a cruel God who has created me
similar to himself, and whom I name
in my anger.
From the vileness of a germ or an atom
vilely was I born.
I am wicked
because I am human,
and I feel the primal mud within me.
Yes, this is my faith!
I believe it with a firm heart
as the widow at the church believes,
that the evil I think and the evil that
proceeds from me
is the product of my destiny.
I believe the honest man is a mocking
actor
both in his face and in his heart,
that everything in him is a lie:
tears, kisses, glances,
sacrifices, and honor.
And I believe that man is the toy
of iniquitous fate
from the germ of the cradle
to the worm of the grave.
After all this derision comes Death.
And then? Death is Nothingness,
and heaven an old wives' tale.

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HERBERT BLOMSTEDT conducting

WEBER — Overture to *Oberon*

MOZART — Piano Concerto No. 25 in C, K.503
Allegro maestoso
Andante
[Allegretto]
RUDOLF FIRKUSNY

INTERMISSION

TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36
Andante sostenuto—Moderato con anima
Andantino in modo di canzona
Scherzo (Pizzicato ostinato): Allegro
Finale: Allegro con fuoco

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NOTES

Carl Maria von Weber
Overture to *Oberon*

Carl Maria von Weber was born in Eutin, near Lübeck, Germany, on 18 November 1786 and died in London on 5 June 1826. The overture to his opera Oberon *was completed just before the production of the work in London on 12 April 1826. It is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

Weber was especially at home in the theater—after all, he was practically born in a theatrical trunk since his father was managing a touring dramatic company (consisting for the most part of his own grown-up children) at the time of the composer's birth. The unstable life of the vagrant actor seems to have stuck with him, even after he developed into one of the great piano virtuosos of his generation and had composed a large number of reasonably successful works. It was not until nine years before his premature death that he settled down, married, and accepted a permanent position as director of opera at the court of Dresden, which had long been one of the major musical centers in Germany but had lacked an operatic company and the vital moving force of a director to make things happen.

It was during his last nine years that Weber composed the three operas on which his reputation primarily rests—*Der Freischütz, Euryanthe,* and *Oberon.* The first of these is still a standard repertory piece in German opera houses (but it is not played nearly often enough outside of Germany), while the other two survive in performance almost entirely as overtures alone. *Der Freischütz* established the characteristic themes and sonorities of German romantic opera at a single stroke, but it remained in form a *Singspiel* (like Mozart's *Magic Flute* or Beethoven's *Fidelio*) with much of the plot development carried in spoken dialogue. Weber longed to write a more elaborate, full-scale opera, set to music throughout and employing the largest formal structures. *Euryanthe* was intended to be his masterpiece in this line, but Weber had the misfortune to choose a librettist, Helmina von Chézy, of truly awe-inspiring incompetence. (This poor lady was single-handedly responsible for the failure of two musical masterpieces; in addition to *Euryanthe,* she wrote a play called *Rosamunde,* to which Schubert wrote a rich and beautiful score of incidental music. The play was such a colossal flop that the score was stashed away in a closet and quite forgotten after Schubert's death. It was not until some forty years later that George Grove—he of the Dictionary—and Arthur Sullivan—later to be known as the last half of "Gilbert and"—turned up the manuscript while on a trip to locate missing Schubert scores.) The librettist made nine successive drafts of the libretto, at Weber's behest, and it was finally only through Weber's own further work on it that it proved manageable at all. The music was rich and glorious; it could easily have put German opera ahead by twenty years if it had been dramatically viable, for Weber was already anticipating the composer of *Lohengrin,* who learned a great deal from his predecessor's work.

Finally, in failing health and concerned that his family should be provided for after his death, Weber accepted a commission from an English impresario, Charles Kemble, who, on the strength of the popularity of *Der Freischütz,* wanted a new Weber opera to open a theater he was building in London. Kemble gave Weber a free choice of subject, and the composer chose to convert Wieland's poem *Oberon,* which had appealed to him for years and offered all the possibilities he might desire for composing the brilliantly illustrative music that was his special strength. This time, too, there were libretto problems. The text was written (in English) by an English poetaster, James Robinson Planché, who converted Wieland's poem, carefully balanced between the world of fairies and mortals, between Orient and Occident, into a multi-scenic visual spectacle for the tired businessman, with little concern for the coherence of dramatic threads of plot. Weber intended to remodel the work for Germany (where Wieland's poem was an established classic), but he did not live long enough to do so.

As was typical of his practice, Weber composed the overture last and built it up out of important musical themes from the opera itself, not as a potpourri aimed at plugging the expected "hits," but rather as a musical summary to prepare the audience for the dramatic conflict to follow. No one listening to this vibrant music, suffused with the feel of nature, could guess that the young composer was dying by degrees and had, in fact, less than two months to live. The overture to *Oberon* is probably his very last composition. The overture opens with a horn call conjuring up the magic horn given to Huon of Bordeaux by Oberon, one of the most important "props" in the action to follow; at the same time the horn sets the romantic tone of the music instantly. The various passages used in the overture culminate in the climax of the great soprano aria, *"Ozean, du Ungeheuer!"* ("Ocean, thou mighty monster!"), sung by Rezia in the second act; even when the opera as a whole was unperformed, dramatic sopranos seized on this aria as a showpiece, a stylistic link between Fidelio's *"Abscheulicher!"* and the heroic soprano roles created a generation later by Wagner.

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One of Weber's greatest admirers in his own day was Hector Berlioz, who noted that Weber's operas were not composed for the casual seeker of thrills (though we find musical thrills aplenty in them) but would please only "an audience of poets, with kings of intellect in the stalls."

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 25 in C, K.503

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed the C major concerto, K.503, on 4 December 1786; it is scored for solo piano with orchestra of one flute, two each of oboes, bassoons, horns, and trumpets, plus timpani and strings. Mozart left no cadenzas for this concerto, so at this performance Rudolf Firkusny plays his own.

In just under three years, Mozart wrote twelve piano concertos. It is the genre that absolutely dominates his work schedule in 1784, 1785, and 1786, and what he poured out—almost all of it for his own use at his own concerts—is a series of masterpieces that delight the mind, charm and seduce the ear, and pierce the heart. They are the ideal realization of what might be done with the piano concerto. Beethoven a couple of times reaches to where Mozart is, and perhaps Brahms, too, but still, in this realm Mozart scarcely knows peers. K.503 is the end of that run. It comes at the end of an amazing year, amazing even for Mozart, that had begun with work on *The Impresario* and *Figaro,* and whose achievements include the A major piano concerto, K.488, and the C minor, K.491, the E flat piano quartet, the last of his horn concertos, the trios in G and B flat for piano, violin, and cello, as well as the one in E flat with viola and clarinet, and the sonata in F for piano duet, K.497. Together with the present concerto he worked on the *Prague* Symphony, finishing it two days later, and before the year was out he wrote one of the most personal and in every way special of his masterpieces, the concert aria for soprano with piano obbligato and orchestra, *"Ch'io mi scordi di te,"* K.505.

Such a list does not reflect how Mozart's life had begun to change. On 3 March 1784, for example, he could report to his father that he had twenty-two concerts in thirty-eight days: "I don't think that this way I can possibly get out practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance the hall had been "full to overflowing." In 1786, the fiscal catastrophes of 1788, the year of the last three symphonies, were probably unforeseeable, and one surpassing triumph still lay ahead of him, the delirious reception by the Prague public of *Don Giovanni* in 1787. *Figaro* was popular in Vienna, but not more than other operas by lesser men, and certainly not enough to buoy up his fortunes for long. Perhaps it is even indicative that we know nothing about the first performance of K.503. Mozart had planned

some concerts for December 1786, and they were presumably the occasion for writing this concerto, but we have no evidence that these appearances actually came off.

What has changed, too, is Mozart's approach to the concerto. It seems less operatic than before, and more symphonic. The immediately preceding one, the C minor, K.491, completed 24 March 1786, foreshadows this, but even so, K.503 impresses as a move into something new. Its very manner is all its own. For years, and until not so long ago, it was one of the least played of the series, and it was as though pianists were reluctant to risk disconcerting their audiences by offering them Olympian grandeur and an unprecedented compositional richness where the expectation was chiefly of charm, operatic lyricism, and humor.

This is one of Mozart's big trumpets-and-drums concertos, and the first massive gestures make its full and grand sonority known. But even so formal an exordium becomes a personal statement at Mozart's hands—"cliché becomes event," as Adorno says about Mahler—and across the seventh measure there falls for just a moment the shadow of the minor mode. And when the formal proclamations are finished, the music does indeed take off in C minor. Such harmonic—and expressive—ambiguities inform the whole movement. Mozart always likes those shadows, but new here are the unmodulated transitions from major to minor and back, the hardness of his chiaroscuro. The first solo entrance is one of Mozart's most subtle and gently winsome. The greatest marvel of all is the development, which is brief but dense, with a breathtaking harmonic range and an incredible intricacy of canonic writing. The piano has a delightful function during these pages, proposing ideas and new directions, but then settling back and turning into an accompanist who listens to the woodwinds execute what he has imagined. (And how keenly one senses Mozart's own presence at the keyboard here!)

The andante is subdued, formal and a little mysterious at the same time, like a knot garden by moonlight, and remarkable too for the great span from its slowest notes to its fastest. For the finale, Mozart goes back to adapt a gavotte from his then five-year-old opera *Idomeneo.* In its courtly and witty measures, there is nothing to prepare us for the epiphany of the episode in which the piano, accompanied by cellos and basses alone (a sound that occurs nowhere else in Mozart), begins a smiling and melancholy song that is continued by the oboe, the flute, the bassoon, and in which the cellos cannot resist joining. Lovely in itself, the melody grows into a music whose richness of texture and whose poignancy and passion astonish us even in the context of the mature Mozart. From that joy and pain Mozart redeems us by leading us back to his gavotte and from there into an exuberantly inventive, brilliant ending.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser and Publications Director of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

Pyotr Ilyich Tchaikovsky
Symphony No. 4 in F minor, Opus 36

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He began the Symphony No. 4 in May 1877 and completed the score on 19 January 1878. Nikolay Rubinstein conducted the first performance in Moscow on 4 March that year. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

Less than two years separate Tchaikovsky's Third and Fourth symphonies, while an entire decade elapsed before he returned to the symphony with his fifth contribution to the genre. But as far as stylistic development is concerned, the gulf comes between the Third and Fourth, not between the Fourth and Fifth. This is clear even from the performance histories of the Tchaikovsky symphonies—the first three are only rarely heard, whereas the last three have long been among the most popular works in the repertory. The winter of 1876-1877, which came between the composition of the two symphonies, turned out to be the most crucial period in the composer's life—so much so that he even attempted suicide. The story hinges around two women who played central roles in Tchaikovsky's life, one for good, one for ill.

Nadezhda Filaretovna Frolovskaya von Meck, at forty-five the recently widowed mother of eleven children, was passionately devoted to music, especially the music of Tchaikovsky, with which she had become acquainted three or four years earlier. She was left a wealthy woman by her husband, and after his death she turned to music as a bulwark against the world. She took into her household a young violinist named Josef Kotek, who had been in Tchaikovsky's composition class, and she pumped him for hours with questions about her favorite composer. Among other things, she learned that he was continually hard-pressed for money, so in December of 1876 she sent the astonished composer a modest commission, the beginning of fourteen years of an extraordinary relationship, one in which they never met and never even saw each other (except at a distance by accident)! During this time Mme. von Meck provided the composer with a handsome subsidy through letters and messengers, and he responded gratefully with dedications. The long-distance relationship, which produced over 700 letters, some of great length and intimacy, turned out to be the most intense emotional relationship that either of them ever experienced.

Tchaikovsky, for his part, may have been surprised by her stipulation that they were not to meet, but he was surely not unhappy about it. He knew that if they remained physically separated, she could never make on him demands that he might not be willing or able to meet. At this time Tchaikovsky was wrestling with the personal torment of his homosexuality, something that caused him continuous anguish through fear of discovery and concern that he might be open to blackmail. He opened up fully only to very few confidantes, mostly within his family

circle, including his brother Modest and sister Alexandra. The last thing he needed at this time was a complicated relationship with a woman.

Unfortunately that is exactly what he got. In May of 1877 he received a letter from a young pupil of his at the Conservatory, Antonina Ivanovna Milyukova, expressing her passionate and undying devotion to him. As luck would have it, the composer had just become obsessed with the idea of turning Pushkin's poem *Eugene Onegin* into an opera, and the details of the literary work seemed to be repeating themselves in real life. In the poem, the young Tatiana writes a passionately personal letter declaring her love to Onegin; his callous response to it triggers the ultimate tragedy. Tchaikovsky found the image of Tatiana a highly sympathetic one but had no desire to be cast in the role of the unfeeling Onegin, so he attempted to put Antonina off in the most gentle way possible. She insisted with even more vehemence, threatening suicide. Tchaikovsky attempted to explain the true state of his emotional makeup in dark hints, but she refused to accept them, possibly convinced that she could "cure" him. In any case, she remained for years utterly positive that the composer nourished a hidden passion for her, despite a vast accumulation of evidence to the contrary (ultimately she was certified insane and institutionalized for the last twenty years of her life).

Tchaikovsky felt himself forced, almost against his will, into marriage. He feared the consequences to her if he refused her, and he rationalized by pointing out to himself that marriage would, at least, silence any whispers about himself. He could hardly have been more mistaken! It is unlikely that he fully convinced even himself, since he hid the news of his impending marriage from Modest and Alexandra until it was too late for them to do anything about it. During all this time Tchaikovsky was writing to Mme. von Meck, but found himself unable to unburden his concerns even to her. Finally, he and Antonina were married and set off for St. Petersburg and their honeymoon. Only then did Tchaikovsky recognize the folly of his actions. Two days later he wrote to his brother Anatol, "As the train started, I was at the point of screaming." His bride still did not recognize his anguish, and when they returned to Moscow, with the marriage still unconsummated, the composer implored Mme. von Meck frantically to supply him with money for a temporary escape. She obliged, and on 7 August Tchaikovsky fled to the Caucasus. He traveled on to his sister's home in Kamenka, always a welcome place of calm and family support. By 23 August he had relaxed enough to begin orchestrating the Fourth Symphony, which had been fully sketched in the late spring.

Late in September he returned to Moscow, where he knew he would have to face his bride. Again it was impossible; within a day he felt like a caged animal, and on a night at the end of September or beginning of October he walked, fully dressed, into the icy waters of the River Moskva and stood there in the unbearable cold, hoping to catch a fatal case of pneumonia. The suicide attempt failed, and in desperation he had his brother send him a faked telegram from a conductor in St. Petersburg requesting his immediate presence. In this way he escaped from his wife but fell into a coma for two days as soon as he arrived. When he had

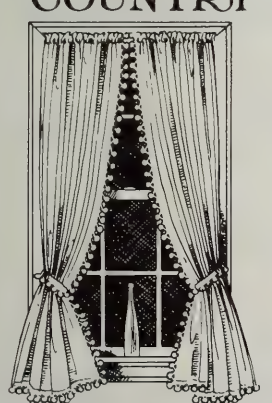
recovered his strength sufficiently, he went on to Switzerland, then to Italy, to Vienna, and back to Italy, where he stayed through the winter.

In the meantime he found the calm and the leisure to finish the Fourth Symphony, which he dedicated to Mme. von Meck (and always referred to in his letters to her as "our symphony"). While he was still in Italy, on 4 March 1878, Nikolay Rubinstein conducted the premiere of the Fourth in Moscow. Tchaikovsky separated from his wife, though she flatly refused to grant him a divorce, even after entering into a common-law relationship with another man and bearing three illegitimate children, and he was reluctant to press the issue for fear of the ensuing publicity.

But during this period of the most extended and difficult emotional upheaval, Tchaikovsky composed what is arguably his finest symphony, a work of rich expressive force and a more effective architectural framework than he achieved in any other symphony. He revealed to his friend and pupil Taneyev that the real inspiration for the work was Beethoven's Fifth Symphony, and certainly Tchaikovsky's Fourth generates the same mood of fateful combat culminating in triumph. The composer allowed the symphony into the world without specific hints as to its deeper significance, but to Nadezhda von Meck he wrote an extended explanation of the secret program.

> The introduction contains the germ, the central idea . . . this is Fate, the inevitable force that thwarts our striving for happiness, that jealously watches to see that felicity and peace shall not be complete . . . that hangs over the head like the sword of Damocles and constantly, unswervingly poisons the soul. It is invincible . . . one must submit to it and take refuge in futile longings . . . Would it not be better to turn away from reality and immerse oneself in dreams? But no! They were only dreams, and Fate awakens us harshly (again the opening motive—proclaimed fiercely, though also solemnly, by the horns and bassoons). And thus all life is an incessant shifting between grim truth and fleeting visions of joy. There is no haven. We are buffeted by the waves until the sea swallows us. That, approximately, is the program of the first movement.
>
> The second movement expresses another phase of longing. This is the melancholy feeling that suffuses you toward evening when you are sitting

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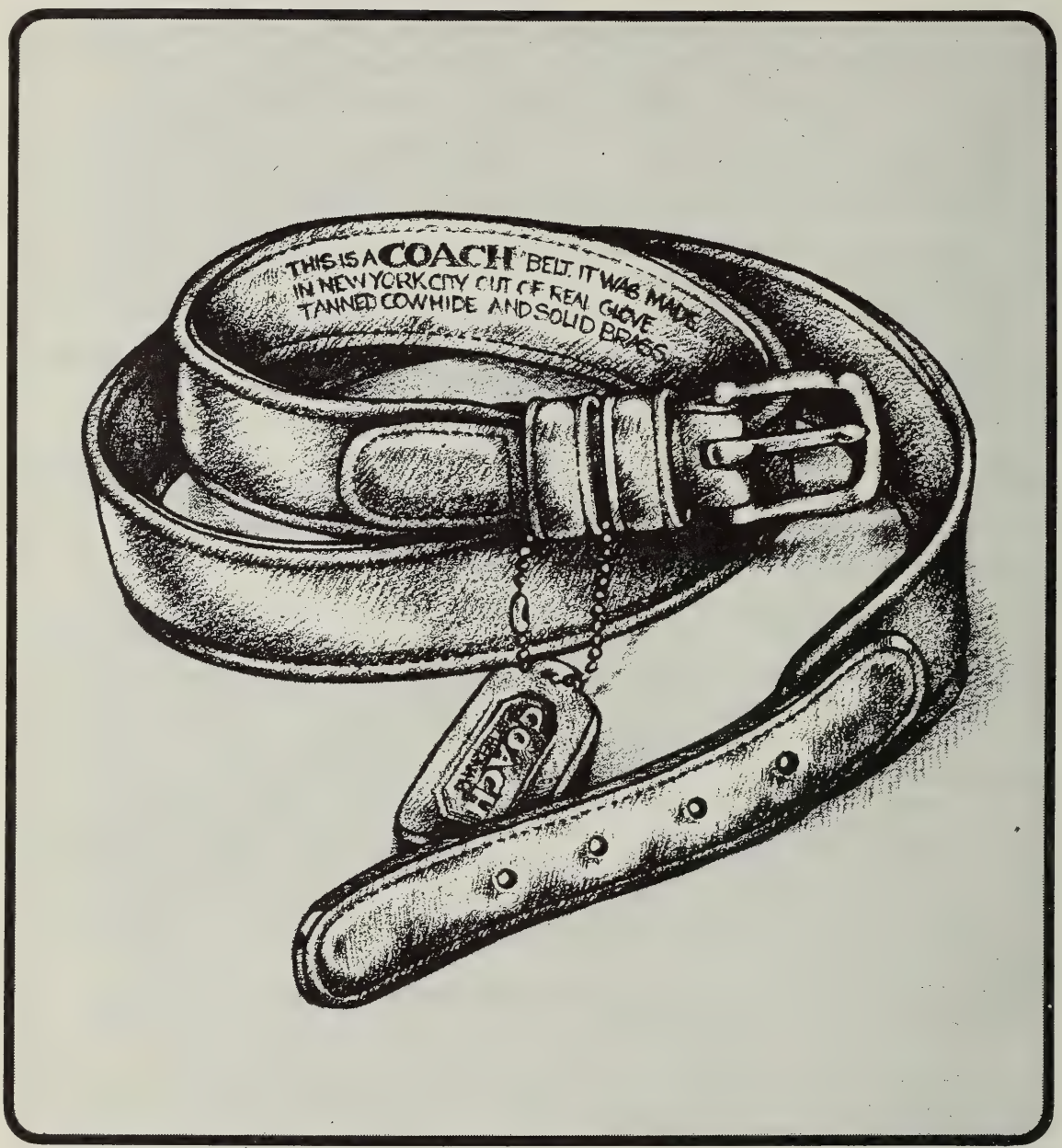
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alone, weary from work. You have taken a book, but it has fallen from your hands. A host of memories appears. And you are sad because so much is already past . . .

No definite sensations are expressed in the third movement. It is a capricious arabesque—apparitions that flit through the imagination when one has begun to drink a little wine and is beginning to experience the first phase of intoxication. The soul is neither happy nor sad. You are not thinking of anything in particular . . .

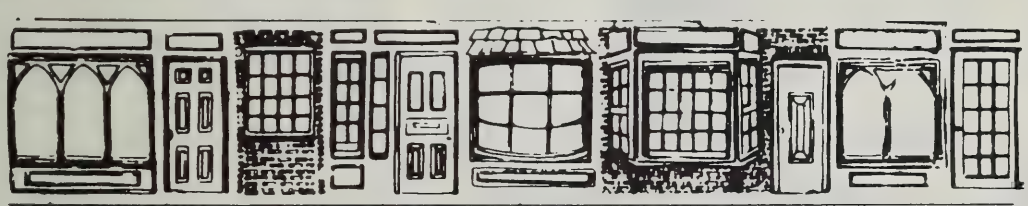
The finale. If you cannot discover reasons for happiness in yourself, look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy . . . You scarcely have had a chance to forget yourself when indefatigable Fate reappears to you. But those around you pay no attention. They do not even turn around, do not even look at you, do not notice that you are alone and sad . . . Take happiness from their joys. Life is bearable after all.

I can tell you nothing more, dear friend. . . . My description is naturally neither clear not satisfactory. But that is the peculiarity of instrumental music—it cannot be analyzed.

Tchaikovsky often thought of a program or significance when writing orchestral music, but in his abstract pieces he preferred to let the music speak for itself; the program may be in the composer's mind during the creation of the work, but it need not bother the audience while listening. Certainly the strength of the Fourth projects Tchaikovsky's musical ideas even without the explanation sent to his "beloved friend," the one who really made the symphony possible.

—S.L.

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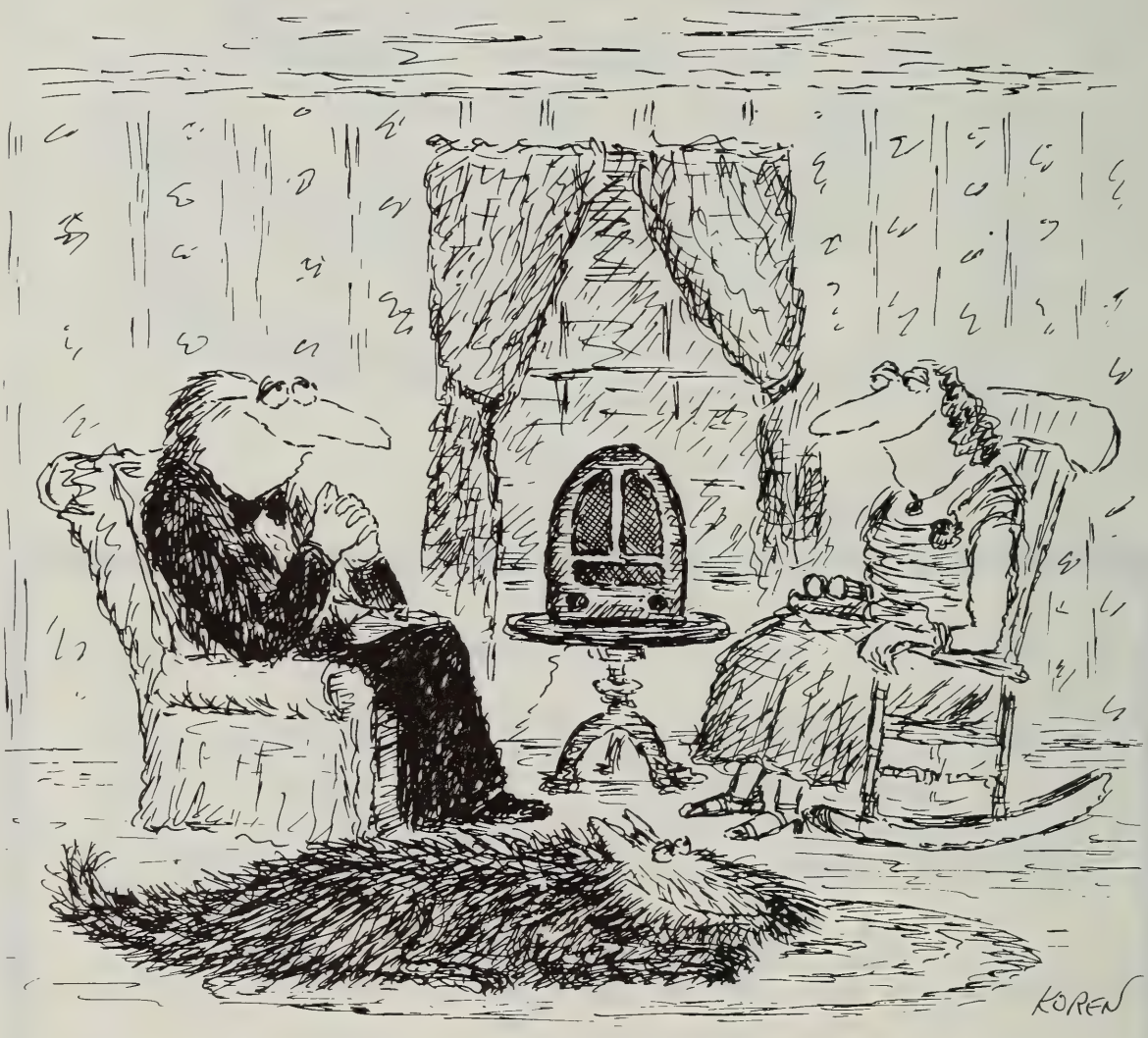
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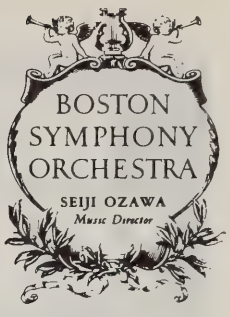
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JAN DeGAETANI	An Angel Queen Jezebel Alto Solos
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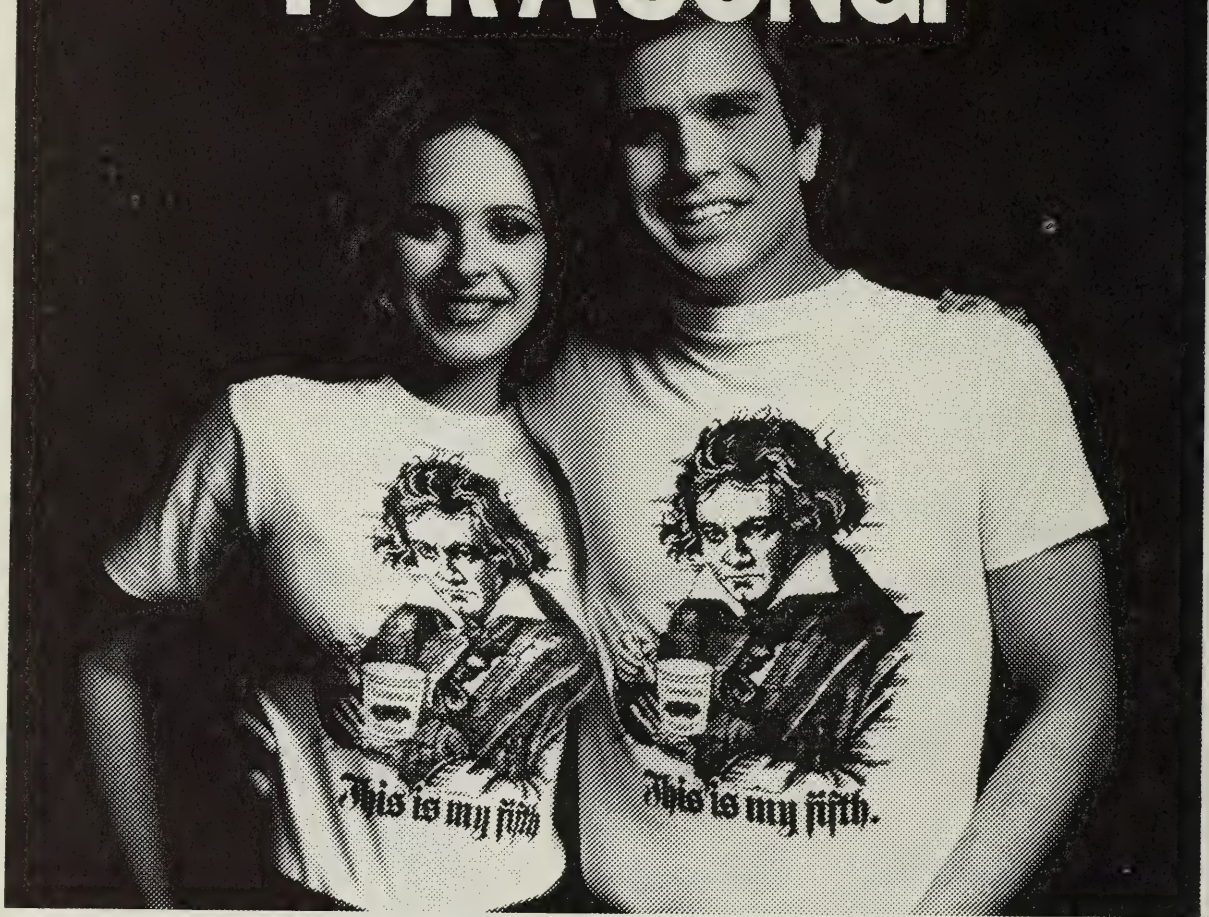
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NOTES

Felix Mendelssohn-Bartholdy
Elijah, Opus 70

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn planned an oratorio on the subject of Elijah as early as August 1836 and began to concern himself with a libretto, which was not completed at that time. The impetus of a commission for a major choral work intended for performance at the 1846 Birmingham Festival revived the project, and he began composing the music late in 1845, finishing it (in some haste) shortly before the first performance in Birmingham, England on 26 August 1846, which he conducted himself. Following that performance, Mendelssohn insisted on making substantial revisions before he would allow publication. He led the first performance of the revised and definitive version in London on 16 April 1847. Elijah *is scored for soprano, alto, tenor, and bass soloists, solo octet, mixed chorus, and an orchestra consisting of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, tuba (replacing the obsolete ophicleide called for by Mendelssohn), timpani, organ, and strings.*

Mendelssohn had no sooner launched his oratorio *St. Paul* into the world (on 22 May 1836) than he expressed a desire to follow it up with another work in the same genre, but of more dramatic character. He said as much on 12 August of that year in a letter to his lifelong friend Karl Klingemann, a cultivated literary man and member of the Hanoverian diplomatic legation in London, who at this time was helping make the arrangements for a performance of *St. Paul* at Liverpool. Mendelssohn wrote:

> But I wish you knew what a far greater favor you would confer upon me if, instead of doing so much for my old oratorio, you would write me a new one; and, by so doing, would stir me up to fresh activity . . . If you would only give all the care and thought you now bestow upon *St. Paul* to an "Elijah" or a "St. Peter" or even an "Og of Bashan"!

Elijah and St. Peter both remained possible subjects for some time; Og of Bashan (one of the pagan kings conquered by the Hebrew armies under Moses; see *Deuteronomy* 3:1-11) was no doubt a bit of Mendelssohnian whimsy. Og was principally famous for having an enormous bed, nine cubits long and four wide—scarcely enough substance to build an oratorio on.

Klingemann seems to have been cool to the project at the time. In the following February, just over a month before the composer's wedding, Mendelssohn tried again:

> Do write for me within the next few weeks the text for a Biblical oratorio, so that I can set to and compose it during next summer. The last time we talked

> about it I mentioned to you two subjects which I like equally well—"St. Peter" or "Elijah" . . . If you do not care for either of these two subjects, then I am willing to take any other—for instance, "Saul." But somehow I think "Elijah," and his going up to heaven in the end, would be a most beautiful subject . . . It ought to be your wedding present to me; it would be the gift I would value most.

But the desired gift did not materialize. In April the composer asked yet again, especially as it seemed unlikely that he would have any opportunity to write an opera at this moment. In fact, the oratorio now seems to be almost a way of suppressing Mendelssohn's desire to write an opera, or a way of overcoming the frustration of not finding a decent libretto and the all too great likelihood that the German theaters—in generally poor condition at that time—would mangle an operatic production anyway. Moreover, Mendelssohn discussed the project not with the worthy pastor Julius Schubring, a childhood friend who had already provided assistance with the libretto of *St. Paul,* but with Klingemann, who had written the libretto for his one-act operetta *Die Heimkehr aus der Fremde* (known in English as *Son and Stranger).* His point of departure with Klingemann was not the theological significance of Elijah, but rather the powerful finale that might be created—in short, a conception far more dramatic than religious. But plans for the collaboration were to be shattered by the death of King William IV in June 1837 and the end of Hanoverian rule in England. Klingemann was for a time not even sure whether he would be able to remain there (now that Victoria was ruling) or whether he would have to return to Hanover with the new king, Ernst August, formerly Duke of Cumberland. Diplomatic business in those hectic days prevented any possibility of further work with Mendelssohn.

It was only at this point that Mendelssohn turned to Schubring, who was ultimately to get the credit for being the librettist of *Elijah,* with the notion of working on an oratorio. But at first he tentatively suggested a "St. Peter," a topic as different as possible from the "Elijah" proposed to Klingemann, a subject of theological significance that would appeal much more strongly to the narrow-minded theologian. Still, the composer was clearly more interested in his Old Testament prophet. He visited London toward the end of August and stayed with Klingemann (as he always did in London); in about two weeks they had roughed out an outline for a substantial part of a dramatic oratorio on the subject of Elijah, leaning heavily on *I Kings* 17-19 and *II Kings* 1-2. When Mendelssohn left for Birmingham on 13 September to direct a performance of *St. Paul,* Klingemann retained the outline with the intention of filling it out in verse and employing some passages in Biblical prose for the full oratorio text. From this point on the London outline plays a vital role in the shaping of *Elijah.* During the winter Mendelssohn wrote repeatedly to Klingemann, asking when he would see some completed texts for the oratorio, but either his friend was too busy to work on it or he had lost interest in the project. He returned the outline to Mendelssohn in May 1838 and took no further part in it.

At this point Mendelssohn finally let Schubring in on *Elijah,* but on a considerably different basis. Since he now had the scenario that he had worked out with Klingemann, the framework of the text was fixed; all he

demanded of Schubring was to find appropriate Biblical passages that could be used for arias, choruses, etc., to comment on the dramatic action. Though Schubring was willing to help, he disagreed with the composer's view of the piece. It was, to be sure, "interesting and exciting, but far from uplifting and edifying the listener and filling him with the spirit of devotion." Here was the crux of their difference: the composer wanted to write a dramatic work, and the theologian wanted a piece of church music. To oversimplify somewhat, Mendelssohn wanted to compose a Handel oratorio, and Schubring wanted him to write a Bach Passion.

These two great musical forebears produced large-scale choral works that remained standard models through the nineteenth century and beyond, though the models were often misunderstood, especially in the case of Handel. Mendelssohn certainly knew the work of both composers (he had, in fact, been the one to revive the music of the *St. Matthew Passion* by conducting in 1829 the first performance since Bach's own lifetime). But many writers identified Bach and Handel as the "two great singers of Christ." In other words, their oratorio-like works were considered to be "sacred music," that is, music for the church. That was true enough of Bach, who wrote for the Lutheran liturgy in his Passions, using a text drawn literally from the Bible (with a narrator, or "Evangelist," relating events in the third person, and other singers representing the individual characters, balanced by the insertion of contemplative recitatives, arias, and chorales, to point up the broader theological issues). But it was a quite wrong idea of Handel, whose oratorios were dramatic compositions, intended for performance in the theater (though unstaged), not the church, conceived as a way of avoiding the Lenten ban on operatic performances. Handel's oratorios (such as *Saul)* consisted of singers representing individual characters consistently, just as they would in an opera, without a narrator such as was found in the Bach passions. (In this respect, as in most others, Handel's *Messiah* is utterly atypical of his output, lacking, as it does, individual characters.) The terms used by writers of the time (including Mendelssohn and Schubring) to describe these diametrically different approaches were "epic" for the Bach type, with third-person narration, and "dramatic" for the Handel type, with representation of actual characters, somewhat like an opera sung in concert form.

Much of Mendelssohn's discussion with his librettists—and much critical discussion of *Elijah* since that time—has hinged on the question of "dramatic" versus "epic" treatment of material. Mendelssohn himself opted for the former: "I am most anxious to do full justice to the *dramatic* element, and, as you say, no epic narrative must be introduced." Schubring could do little to change the first part of the work, which had been quite thoroughly sketched in the London outline, so he began to work on Mendelssohn's ideas for the second part, which was only hazily planned. Differences of opinion soon became apparent, as in Schubring's letter of 1 November 1838, to the following effect:

> There are many more passages in *St. Paul* of general interest than there are in this "text" in its present form. Therefore you must carefully consider whether this time you prefer to turn away from Church music (i.e., music which refreshes, consoles) and create a tone-picture after the manner of the

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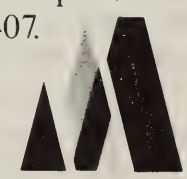
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> "Blocksberg-Cantata" [this is Schubring's sarcastic reference to Mendelssohn's setting of Goethe's "Walpurgis Night" from *Faust*]. If not, we must diligently set to work to keep down the dramatic, and raise the sacred element, and always aim at this.

Clearly they were working in different directions. When the theologian suggested that the ending of the oratorio should bring out Elijah's New Testament significance as a prefiguration of Christ, Mendelssohn was not interested in such theological detail:

> With regard to the dramatic element, there still seems to be a diversity of opinion between us. With a subject like "Elijah" it appears to me that the dramatic element should predominate, as it should in all Old Testament subjects . . . The personages should act and speak as if they were living beings—for Heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament.

But Schubring went further. On the day before Mendelssohn's thirtieth birthday he sent him felicitations and a suggestion that the oratorio might best conclude with the appearance of Christ to Elijah. Apparently no more progress was to be made along that line; Mendelssohn put the project aside.

There it might have remained for good, but for the fact that six years later the officials of the Birmingham Festival approached Mendelssohn with a commission for a major new work to be performed under his direction in the 1846 festival. After some preliminary discussion, the official commission was dated 26 August 1845, one year to the day before the premiere of *Elijah*. Mendelssohn turned to Schubring again, but now the pastor had relatively little influence on the final form; he simply provided a handy source of Biblical quotations which the composer arranged as best suited his needs.

Only now did Mendelssohn start the actual composition of the music. Thus he wrote in some haste, working out the score for some passages while still settling details of the text for others. He requested that William Bartholomew, his "translator *par excellence*," be commissioned to prepare the English translation of the passages originally taken from Luther's German Bible. The first batch of music, comprising most of Part I, was sent off in May of 1846. A lively correspondence between composer and translator ensued. Mendelssohn was fluent in English and had specific ideas as to how the job should be done. He carefully checked everything Bartholomew did and often made counter-suggestions himself. The two basic principles to be followed were: (1) make the musical stress and the naturally stressed syllables of the text correspond; and (2) insofar as possible, consistent with the first rule, retain the wording of the King James version. Through it all, Mendelssohn was a stickler for detail; Bartholomew's job was difficult and, no doubt, thankless (since no one is ever satisfied with a translation), but, in general, he accomplished it very well.

It is perhaps to Bartholomew that Mendelssohn was indebted for the special treatment of the overture. The composer's original plan was to have none at all, but rather to move directly from Elijah's opening curse (in recitative) to the chorus "Help, Lord!" Bartholomew discussed this

point with Klingemann and wrote to Mendelssohn that opening with the curse was a good idea. But, he continued:

> Then let an Introductory-movement be played, expressive, descriptive of the misery of the famine—for the chorus (I always thought) comes so very quickly and suddenly after the curse, that there seems to elapse no time to produce its results.

Mendelssohn took this advice and wrote for an overture a splendid fugue that starts quietly and builds to a powerful climax at precisely the moment of the choral entrance.

Even while composing the music, Mendelssohn was concerned about the soloists who would sing his notes. He hoped especially that Jenny Lind would be available to sing the soprano part. He was one of the first people to recognize her quality, and he had heard her sing frequently during the time he was composing *Elijah*. Though she was just at the beginning of her career, Mendelssohn felt that she was the finest soprano in Europe. Her high F sharp, in particular, he praised for its richness and clarity. Mendelssohn wrote the entire soprano part with Jenny Lind in mind, and it is no surprise that the aria "Hear ye, Israel" and its pendant "Be not afraid" were written in B minor and B major; the dominant note of both keys is F sharp. Mendelssohn began the aria with her "best" note and returned to it frequently.*

He was equally concerned about an Elijah, since the role was long and demanding, both in musical technique and dramatic expression. One of the singers Mendelssohn suggested, Joseph Staudigl, was in fact hired for the premiere. Berlioz spoke of this Austrian singer in his *Memoirs*, recalling that he had "a voice as smooth and sumptuous as velvet, at once suave and powerful, with a range of two octaves and two notes (low E to high G). He never forces it, but sings with a calm effortless flow of tone that can fill even a hall as huge as the Riding School [in Vienna] with apparent ease."

The premiere was sensationally successful; eight numbers were encored, including the entire first finale! Staudigl's performance as Elijah was declared majestic (all the more remarkable considering the singer's personal quirk: he was an excellent sightreader and never looked at music to be performed until the last minute; he is reported to have sightread the role of Elijah for the first time at the dress rehearsal!), and the young tenor Charles Lockey, making his debut at the festival, made his reputation as well. The ladies were unsatisfactory. The soprano, in

*Jenny Lind did not, as it happened, sing in the premiere (she refused to come to England, owing to a dispute with an impresario there), nor did Mendelssohn have a chance to hear her in the role before his death (he was planning to attend a performance, but his final illness intervened). Still she became famous for her singing of this part, and not long after the composer's death she organized a benefit performance, the proceeds of which formed the basis for the endowment of the Mendelssohn Scholarship, which was designed to send talented English musicians for study at Mendelssohn's own school, the Leipzig Conservatory. The first winner of this scholarship was Arthur Sullivan, who earned his reputation in Mendelssohnian cantatas and oratorios and his lasting fame in the very different field of comic opera.

particular, was no Jenny Lind. She sang beautifully, but with no expression at all, and she objected to "Hear ye, Israel" as "not a lady's song." The composer wrote to his brother Paul that the chorus, which numbered 271 (and consisted in the alto section of men singing falsetto, following the custom of the time), had been well trained and sang almost perfectly.

The overwhelming success did not blind the composer to a number of flaws in the work, many of them the result of compromises with Schubring and of the haste in putting together the second half of the piece. Therefore, before allowing publication or further performances, Mendelssohn undertook a complete overhaul that left few numbers untouched; several were completely rewritten or replaced. Among the major changes: many recitatives were totally recomposed; the scene of Elijah and the Widow (No. 8) was made more overtly dramatic after Schubring had toned it down; Elijah's prayer "Lord God of Abraham" (No. 14) was completely rewritten; the scene of Elijah with Ahab and of Jezebel with her followers (Nos. 23-24) was recast so completely as to be almost totally new; the fast middle section of Elijah's "It is enough" (No. 26) was thoroughly reworked; a duet for soprano and alto solo to the text "Lift thine eyes" was completely rewritten as an ethereal unaccompanied trio of treble voices (No. 28); the choral recitative "Go return upon thy way" (No. 36) replaced a different recitative (to a different text) for Elijah; and the fugue in the closing chorus, "Lord, our Creator, how excellent thy name is," was totally recomposed using the original fugue subject.

As this (incomplete) list makes apparent, the most substantive changes came in the second half, the part that Schubring had most thoroughly

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shaped. Mendelssohn exerted more control over the final version. He also discussed the work with Klingemann in some depth while he was in England and reported to him on 6 December of the progress of his revisions:

> For several days now I have begun to work again with all my might on *Elijah* and hope to amend the greater part of what bothered me. I have quite completed one of the most difficult parts (the Widow), and I am sure that you will be satisfied with the change, or rather improvement. Elijah has here become more powerful and mysterious; it was the lack of that that bothered me before—but unfortunately I never find out such things until after the fact, when I have improved upon them. I hope, too, to hit upon the true sense of the other passages that we have discussed together. I shall most seriously revise all that did not seem satisfactory; and I hope to see the whole completely finished within a few weeks, so as to be able to start something new. The parts that I have already reworked show me yet again that I am right not to rest until such work is as good as I can possibly make it, even though very few people want to hear or know about such things, and even though they take up a *lot* of time. Yet such passages, if they are really better, make a quite different impression in themselves and on the whole work.

In the end, then, *Elijah* took its final form more from the Klingemann-Mendelssohn outline, expanded by Mendelssohn with the aid of the scriptural quotations offered by Schubring, which Mendelssohn sometimes rejected outright, ignored silently, or used in a context quite different from the one intended by his collaborator.

There is no doubt that the oratorio undergoes a substantial change in character between Part I and Part II. The first half is overtly dramatic (with a very few inserted contemplative passages, usually for chorus or quartet or double quartet); it is devoid of the kind of narration that Mendelssohn said he didn't want, third person descriptions of the action or a narrator with endless insertions of "he said" or "she said." Thus, Part I follows the Handelian pattern of dramatic oratorio and builds to its natural dramatic climax in moving from the scene of Elijah and the widow to the contest of the priests of Baal to the miracle of the rain. Part II is entirely different. Very little is in fact enacted; most of it is described either by soloists or by the chorus. The approach is the one that Mendelssohn called "epic"—a style he had specifically rejected at the outset. But he may have fallen back on it out of necessity: how is it possible to present the Lord's appearance in the "still small voice" after tempest, earthquake, and fire in dramatic form? Besides, having produced such a dramatic climax for the end of Part I, where was he to find another for Part II? Surely a change of approach, to narration (in this case, choral narration), is one solution. The difference in approach between the two parts aroused some criticism from nineteenth-century German critics (echoed by Mendelssohn's recent biographer Eric Werner), based on an *a priori* notion of what a *real* oratorio should be: some kind of sacred music. But Mendelssohn never expected *Elijah* to be so considered, though the Victorians, fond of anything drawn from the Bible (and therefore "pure" and "high-minded"), managed to interpret it so. It is more sensible to recognize that *Elijah* is "dramatic" just as long as it can be, and then, of necessity, it becomes "epic." The effectiveness of the "epic" scenes (the tempest and fire followed by the Lord's epiphany in the

"still small voice"; the fiery chariot that takes Elijah to heaven) have never, in any case, been denied.

The response to the revised version was, if anything, even more overwhelming than the premiere. *Elijah* was given in London under Mendelssohn's direction three times in April 1847. Queen Victoria and Prince Albert attended one of the performances, and the following day Albert sent the composer a copy of the program on which he had written the following note:

> To the Noble Artist who, surrounded by the Baal-worship of debased Art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, amid the whirl of empty, frivolous sounds, to the pure tones of sympathetic feeling and legitimate harmony: to the Great Master, who makes us conscious of the unity of his conception, through the whole maze of his creation, from the soft whisperings to the mighty raging of the elements.
>
> Inscribed in grateful remembrance by
>
> Albert
>
> Buckingham Palace, April 24, 1847

Rather than looking back at Mendelssohn's forebears in oratorio composition, it is worth looking ahead to his disciples. No nineteenth-century work outshone *Elijah* in popularity in England or America; it was ranked second only to *Messiah.* Naturally it inspired imitations. Mendelssohn's dramatic approach was pursued by many second-rate composers (to supply a seemingly inexhaustible cantata and oratorio market) and by major composers as well. Most of the imitations are now (deservedly) forgotten. But even such original and important works as Elgar's *Dream of Gerontius* seem close in spirit (but not in musical style) to *Elijah;* Elgar might never have undertaken it without Mendelssohn's example and the tradition of dramatic oratorios that *Elijah* started. In England and America Mendelssohn's example influenced both musical style and dramatic plan. Two examples—one English and one American—out of dozens may suffice: Arthur Sullivan, who, though too young to have known Mendelssohn personally, was certainly a "disciple" in his musical style and composed a number of cantatas and oratorios in the favored mold; the largest and most successful of these, *The Golden Legend,* recalls *Elijah* in dramatic construction, orchestration, vocal part-writing, and melodic style. It was among the most popular of English oratorios until replaced by the more original works of Elgar. And in Boston, George W. Chadwick wrote a Biblical oratorio on the Apocryphal subject of Judith and Holofernes for performance at the 1901 Worcester Festival (at which the orchestra, billed as the "Boston Festival Orchestra," really consisted of members of the BSO assembled by then-concertmaster Franz Kneisel). Though Chadwick's musical style goes beyond Mendelssohn and shows some influence from Schumann and Brahms, a trace of Wagner, and a plot suggesting the influence of Saint-Saëns's *Samson et Dalila,* the basic approach is still Mendelssohnian; he even uses effects clearly borrowed from *Elijah,* such as the choral recitative that ends the opening chorus.

Turning to *Elijah* in its own right, and in its finished form, the work can best be considered by following the sequence of "scenes" in the dramatic sense, some of which also contain reflective commentary. (Mendelssohn

did not label his two parts "acts," as Handel had done, because that would have smacked too much of the theater, which was always suspect to proper Victorians.) The very beginning, Elijah delivering in thundering recitative God's curse on the sinful Israelites, and prophesying three years of drought, is original and powerful. The fugal overture then suggests the passage of time and builds the intensity up to the choral outburst "Help, Lord!" Elijah's follower, Obadiah, exhorts the people to repentance, but without avail. Elijah himself, in attempting to avoid the evil King Ahab, takes refuge with a widow; while he is there, her son dies, and Elijah revives the boy. The second scene concerns the competition of Elijah with the priests of Baal on Mt. Carmel. Baal's priests begin rather smugly calling for the fire from heaven but become increasingly agitated as Elijah mocks them, echoing the melody of their final words ("Hear us!") with his "Call him louder," which is further echoed and harmonically twisted by the satirical woodwinds. Finally the priests are desperate and no answer is forthcoming. Elijah, in his turn, utters a lyrical prayer (followed by the nearest thing to a Bach-style chorale in the oratorio, "Cast thy burden upon the Lord"), and then asks but once for the fires to descend on the altar, which they do in a colorful orchestral picture (appropriately marked "Allegro *con fuoco*"!). The final "scene" of Part I is the summoning of the rain and chorus of jubilation for the end of the drought.

At the opening of Part II (following the exhortation of the soprano and chorus, "Be not afraid"), the first "scene" is still dramatic in conception.



Elijah addresses Ahab in a short recitative; Queen Jezebel, in ensuing recitative, rouses her companions to seek out Elijah that he might be executed. Warned by Obadiah, Elijah escapes by journeying into the wilderness. This "scene" begins in Mendelssohn's "dramatic" style, with Elijah's aria of resignation ("It is enough"), but gradually the contemplative numbers and the descriptive choruses turn it into the "epic" style that predominates to the end. When Elijah is psychologically at low ebb, the angel warns him to be prepared for the Lord's revelation. The wonderful choral-orchestral panorama that follows, opening in E minor, describes tempest, earthquake, and fire, finally resolving to a magical E major to describe the hush that attends God's approach. Heartened, Elijah returns to his work, but the rest of the story is summarized briefly in the chorus that describes his ascent to heaven in a fiery chariot. As the actual story of Elijah is finished, the remainder of the oratorio (influenced by Schubring's plan) includes a hint of the coming of Christ and closes with a festive D major fugue, a bright conclusion to the D minor curse that opened the proceedings.

The Victorians liked *Elijah* because it was well-mannered, not too extravagant; and the view of religion presented there was as cozy and comfortable as a well-stuffed easy chair in a Victorian parlor. Obadiah often sounds as if he has just stepped out of such a parlor (is it any wonder that the people do not follow his call to repentance?). The general ease with which Mendelssohn's choruses and quartets uttered high-minded thoughts in sweet, ingratiating harmonies and smooth part-writing attracted almost everyone. The sweet religiosity of *Elijah* sounds most dated today. But the dramatic scenes, unusual as they are for Mendelssohn, and the technical mastery remain. The sheer singability of the vocal parts, the color of the orchestration, the effectively planned climaxes, the variety of the whole—all these keep *Elijah* with us just as they did a century ago.

—Steven Ledbetter

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PART I

Introduction

ELIJAH

As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

(I KINGS 17:1)

Overture

1. Chorus and Recitative

THE PEOPLE

Help, Lord! wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

(JEREMIAH 8:19,20)

CHORUS

The deep affords no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth; the infant children ask for bread, and there is no one breaketh it to feed them!

(I KINGS 17:7; LAMENTATIONS 4:4)

2. Duet with Chorus

THE PEOPLE

Lord! bow Thine ear to our prayer!

SOPRANO AND ALTO

Zion spreadeth her hands for aid, and there is neither help nor comfort.

(PSALM 86:1; LAMENTATIONS 1:17)

3. Recitative

OBADIAH

Ye people, rend your hearts, and not your garments; for your transgressions the prophet Elijah hath sealed the heavens through the word of God. I therefore say to you: "Forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil."

(JOEL 2:12,13)

4. Aria

OBADIAH

"If with all your hearts ye truly seek me, ye shall ever surely find me." Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence.

(DEUTERONOMY 4:29; JOB 23:3)

5. Chorus

THE PEOPLE

Yet doth the Lord see it not. He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us! For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall—fall on all them that love Him, and keep His commandments.

(DEUTERONOMY 28:22; EXODUS 20:5,6)

6. Recitative

AN ANGEL (ALTO)

Elijah! Get thee hence, Elijah, depart and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters, and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

(I KINGS 17:3,4)

7. Double Quartet and Recitative

CHORUS

For He shall give His angels charge over thee: that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

(PSALM 91:11,12)

AN ANGEL (ALTO)

Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarepath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

(I KINGS 17:7,9,14)

8. Recitative, Aria, and Duet

THE WIDOW

What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God, my son is sick! And his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper! Help my son! There is no breath left in him!

ELIJAH

Give me thy son. Turn unto her, O Lord my God, oh, turn in mercy; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

THE WIDOW

Wilt thou show wonders to the dead? There is no breath in him!

ELIJAH

Lord, my God, let the spirit of this child return, that he again may live!

Please turn the page quietly.

THE WIDOW

Shall the dead arise and praise thee?

ELIJAH

Lord, my God, oh, let the spirit of this child return, that he again may live!

THE WIDOW

The Lord hath heard thy prayer, the soul of my son reviveth!

ELIJAH

Now behold, thy son liveth.

THE WIDOW

Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

ELIJAH AND THE WIDOW

Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy soul, and with all thy might. Oh, blessed are they who fear Him!

(I KINGS 17:17-19,21-24; JOB 10:15; PSALMS 38:6, 6:6, 10:14, 86:15,16, 88:10, 116:12, 128:1; DEUTERONOMY 6:5)

9. Chorus

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate: He is righteous.

(PSALMS 128:1, 112:1,4)

10. Recitative

ELIJAH

As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

AHAB

Art thou Elijah? Art thou he that troubleth Israel?

THE PEOPLE

Thou art Elijah, he that troubleth Israel!

ELIJAH

I never troubled Israel's peace; it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount Carmel; there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose god is the Lord.

THE PEOPLE

And then we shall see whose god is God the Lord.

ELIJAH

Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the god who by fire shall answer, let him be God.

THE PEOPLE

Yea, and the god who by fire shall answer, let him be God.

ELIJAH

Call first upon your god; your numbers are many. I, even I only remain one prophet of the Lord! Invoke your forest gods and mountain deities.

(I KINGS 18:1,15,17-19,22-25)

11. Chorus

PRIESTS OF BAAL

Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! Baal, oh, hear us, and answer us! Hear us, Baal! Hear, mighty god! Baal, oh, answer us! Baal, let thy flames fall and extirpate the foe! Baal, oh, hear us!

12. Recitative and Chorus

ELIJAH

Call him louder, for he is a god! He taketh, or he is pursuing, or he is in a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

PRIESTS OF BAAL

Hear our cry, O Baal! Now arise! Wherefore slumber?

13. Recitative and Chorus

ELIJAH

Call him louder! He heareth not. With knives and lancets cut yourselves after your manner; leap upon the altar ye have made: call him and prophesy! Not a voice will answer you: none will listen, none heed you.

PRIESTS OF BAAL

Baal! Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

(I KINGS 18:26-29)

14. Recitative and Aria

ELIJAH

Draw near, all ye people, come to me! Lord God of Abraham, Isaac, and Israel, this day let it be known that Thou art God, and I am Thy servant! Oh, show to all this people that I have done these things according to Thy word! Oh, hear me, Lord, and answer me, and show this people that Thou art Lord God, and let their hearts again be turned!

(I KINGS 18:30,36,37)

Please turn the page quietly.

15. Quartet

SOLOISTS

Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon Thee.

(PSALMS 55:22, 16:8, 108:4, 25:3)

16. Recitative and Chorus

ELIJAH

O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires, let them now descend!

(PSALM 104:4)

THE PEOPLE

The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord; and we will have no other gods before the Lord!

(I KINGS 18:38,39; DEUTERONOMY 5:7, 6:4)

ELIJAH

Take all the prophets of Baal, and let not one of them escape you; bring them down to Kishon's brook, and there let them be slain.

THE PEOPLE

Take all the prophets of Baal, and let not one of them escape us; bring all, and slay them!

(I KINGS 18:40)

17. Aria

ELIJAH

Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day; and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

(JEREMIAH 23:29; PSALM 7:11,12)

18. Arioso

ALTO

Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him, even from Him have they fled.

(HOSEA 7:13)

19. Recitative

OBADIAH

O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH

O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people; open the heavens and send us relief; help, help Thy servant now, O God!

THE PEOPLE

Open the heavens and send us relief: help, help Thy servant now, O God!

ELIJAH

Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

THE YOUTH

There is nothing. The heavens are as brass, they are as brass above me.

ELIJAH

When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them, then hear from heaven, and forgive the sin! Help, send Thy servant help, O God!

THE PEOPLE

Then hear from heaven, and forgive the sin. Help, send Thy servant help, O Lord!

ELIJAH

Go up again, and still look toward the sea.

THE YOUTH

There is nothing. The earth is as iron under me!

ELIJAH

Hearest thou no sound of rain? Seest thou nothing arise from the deep?

THE YOUTH

No; there is nothing.

ELIJAH

Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee I will cry, Lord, my rock; be not silent to me, and Thy great mercies remember, Lord!

THE YOUTH

Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

THE PEOPLE

Thanks be to God, for all His mercies!

ELIJAH

Thanks be to God, for He is gracious, and His mercy endureth for evermore!

Please turn the page quietly.

20. Chorus

THE PEOPLE

Thanks be to God! He laveth the thirsty land! The waters gather, they rush along; they are lifting their voices! The stormy billows are high, their fury is mighty. But the Lord is above them, and almighty!

(JEREMIAH 14:22, II CHRONICLES 6:19,26,27; DEUTERONOMY 28:23; PSALMS 28:1, 106:1, 93:3-4; I KINGS 18:43-45)

—INTERMISSION—

PART II

21. Aria

SOPRANO

Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!" Who hath believed our report? To whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by tyrants; thus saith the Lord: "I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy maker, who hath stretched forth the heavens and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee."

(ISAIAH 48:1,18, 53:1, 49:7, 41:10, 51:12,13)

22. Chorus

"Be not afraid," saith God the Lord. "Be not afraid! Thy help is near." God, the Lord thy God, saith unto thee, "Be not afraid!" Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

(ISAIAH 41:10; PSALM 91:7)

23. Recitative

ELIJAH

The Lord hath exalted thee from among the people, and o'er His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee, as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel; as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

(I KINGS 14:7,9,15, 16:30-33)

QUEEN JEZEBEL

Have ye not heard he hath prophesied against all Israel?

CHORUS

We heard it with our ears.

QUEEN JEZEBEL

Hath he not prophesied also against the king of Israel?

CHORUS

We heard it with our ears.

QUEEN JEZEBEL

And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel, while Elijah's power is greater than the king's? The gods do so to me, and more, if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

CHORUS

He shall perish!

QUEEN JEZEBEL

Hath he not destroyed Baal's prophets?

CHORUS

He shall perish!

QUEEN JEZEBEL

Yea, by sword he destroyed them all!

CHORUS

He destroyed them all.

QUEEN JEZEBEL

He also closed the heavens!

CHORUS

He also closed the heavens!

QUEEN JEZEBEL

And called down a famine upon the land.

CHORUS

And called down a famine upon the land.

QUEEN JEZEBEL

So go ye forth and seize Elijah, for he is worthy to die; slaughter him! Do unto him as he hath done!

24. Chorus

Woe to him, he shall perish; he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

(JEREMIAH 26:9,11; I KINGS 18:10, 21:7; ECCLESIASTICUS 48:2,3)

Please turn the page quietly.

25. Recitative

OBADIAH

Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps, that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life, to the wilderness journey. The Lord thy God doth go with thee; He will not fail thee, He will not forsake thee. Now begone, and bless me also.

ELIJAH

Though stricken, they have not grieved! Tarry here, my servant; the Lord be with thee. I journey hence to the wilderness.

(II KINGS 1:1,3; JEREMIAH 5:3, 26:11; PSALMS 59:3; I KINGS 19:3,4; DEUTERONOMY 31:6; EXODUS 12:32; I SAMUEL 17:37)

26. Aria

ELIJAH

It is enough; O Lord, now take away my life, for I am not better than my fathers! I desire to live no longer; now let me die, for my days are but vanity! I have been very jealous for the Lord God of Hosts! For the children of Israel have broken Thy covenant and thrown down Thine altars and slain all Thy prophets, slain them with the sword; and I, even I, only am left, and they seek my life to take it away.

(JOB 7:16; I KINGS 19:4,10)

27. Recitative

TENOR

See, now he sleepeth beneath a juniper tree in the wilderness; and there the angels of the Lord encamp round about all them that fear Him.

(I KINGS 19:5; PSALM 34:7)

28. Chorus

BOY CHOIR

Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the maker of heaven and earth. He hath said, "Thy foot shall not be moved; thy keeper will never slumber."

(PSALM 121:1-3)

29. Chorus

ANGELS

He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

(PSALMS 121:4, 138:7)

30. Recitative

AN ANGEL (ALTO)

Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

(I KINGS 19:7,8)

ELIJAH

O Lord, I have labored in vain. Yea, I have spent my strength for naught! Oh, that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts, that they do not fear Thee? Oh, that I now might die!

(ISAIAH 49:4, 64:1,2, 63:17; I KINGS 19:4)

31. Aria

AN ANGEL (ALTO)

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers.

(PSALM 37:1,4,7)

32. Chorus

He that shall endure to the end shall be saved.

(MATTHEW 24:13)

33. Recitative

ELIJAH

Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

AN ANGEL (SOPRANO)

Arise, now! Get thee without. Stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

(PSALM 143:6,7; I KINGS 19:11,13)

34. Chorus

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord; but yet the Lord was not in the tempest. Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken; but yet the Lord was not in the earthquake. And after the earthquake there came a fire; but yet the Lord was not in the fire. And after the fire there came a still small voice; and in that still voice, onward came the Lord.

(I KINGS 19:11,12)

35. Recitative and Chorus

ALTO, QUARTET, AND CHORUS

Above Him stood the Seraphim, and one cried to another: "Holy, holy, holy is God the Lord—the Lord Sabaoth! Now his glory hath filled all the earth."

(ISAIAH 6:2,3)

Please turn the page quietly.

36. Chorus and Recitative

CHORUS

"Go, return upon thy way!" For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. "Go, return upon thy way." Thus the Lord commandeth.

(I KINGS 19:15,18)

ELIJAH

I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

(PSALMS 71:16, 16:9)

37. Arioso

ELIJAH

For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

(ISAIAH 54:10)

38. Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future; and in Horeb, its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

(ECCLESIASTICUS 48:1,6,7; II KINGS 2:1,11)

39. Aria

TENOR

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

(MATTHEW 13:43; ISAIAH 51:11)

40. Recitative

SOPRANO

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers, lest the Lord shall come and smite the earth with a curse.

(MALACHI 4:5,6)

41. Chorus

But the Lord, from the north, hath raised one, who, from the rising of the sun, shall call upon His name and come on princes. "Behold, my servant and mine elect, in whom my soul delighteth! On him the spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord." Thus saith the Lord: "I have raised one from the north, who, from the rising, on my name shall call."

(ISAIAH 41:25, 42:1, 11:2)

42. Quartet

SOLOISTS

O come, everyone that thirsteth, O come to the waters, O come unto Him. O hear, and your souls shall live for ever.

(ISAIAH 55:1,3)

43. Chorus

And then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with Thy glory. Amen.

(ISAIAH 58:8, PSALM 8:1)





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Elly Ameling

Knighted by her native government for her services to music, soprano Elly Ameling is universally admired as one of the world's foremost female Lieder singers. Born in Rotterdam, The Netherlands, Ms. Ameling studied in her native country and also with Pierre Bernac, with whom she studied the French art song in Paris. Her career began when she was awarded first prize at the Concours International de Musique in Geneva. Since her American debut at Lincoln Center in 1968, Ms. Ameling has made annual tours of the United States and Canada; her March 1978 concert on Lincoln Center's "Great Performers" series was so successful that she was invited back for her own series of three concerts during the 1979-80 season.

While Ms. Ameling's personal preference is for the German and French song repertory, she is equally at home singing chamber music, oratorio, and opera. Her Boston Symphony debut was in Bach's *St. Matthew Passion* in April of 1976; she has also appeared with orchestras including those of Chicago, Pittsburgh, San Francisco, Vancouver, and Toronto. She opened the Caramoor Festival in both 1974 and 1977 and was soloist with the Bach Choir of Bethlehem during its annual Bach Festival in 1975. In

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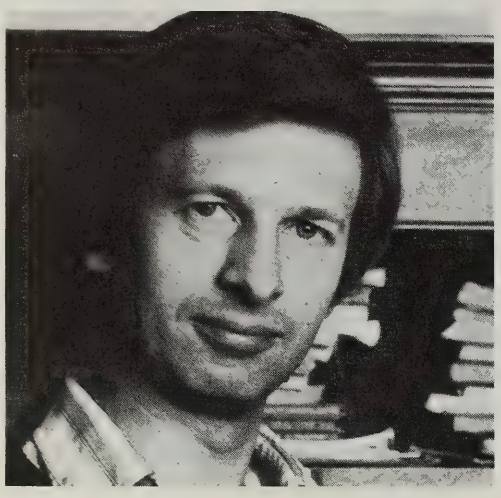
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addition to North America, Ms. Ameling has appeared in recital throughout Europe, South Africa, Japan, Australia, and South America. She has performed with the Berlin Philharmonic, the Concertgebouw and Philharmonia orchestras, the English Chamber Orchestra, and the Academy of St. Martin-in-the-Fields, and under the direction of such conductors as Giulini, Haitink, Kubelik, Leinsdorf, Ozawa, and Previn. Ms. Ameling is also at home in contemporary repertory, performing music by Britten, Dallapiccola, Frank Martin, Menotti, and Poulenc. Her many award-winning recordings appear on the Philips, Columbia, RCA, London, Angel, Odeon, EMI, Harmonia Mundi, Iramac, Donemus, and BASF labels. Ms. Ameling's most recent Boston Symphony appearances were this past April when she sang in Mendelssohn's *Elijah* under Music Director Seiji Ozawa.



Rudolf Jansen

Pianist Rudolf Jansen was born in Arnhem, The Netherlands. He completed his studies at the Amsterdam Conservatory in 1966 with the Prix d'Excellence and in the same year was also awarded the silver medal of the Amsterdam Concertgebouw. Though he performs frequently in recital and as soloist with orchestra, Mr. Jansen's special interest is the art of accompaniment. He has made concert tours throughout the world with such famous artists as Thomas Stewart, Evelyn Lear, Birgit Finnilä, Ernst Haefliger, Irina Arkhipova, Agnes Giebel, Jean-Pierre Rampal, Han de Vries, and Elly Ameling; he has also made many recordings with chamber ensembles. Mr. Jansen currently serves as professor at the Amsterdam Conservatory and gives master classes regularly for both pianists and singers.

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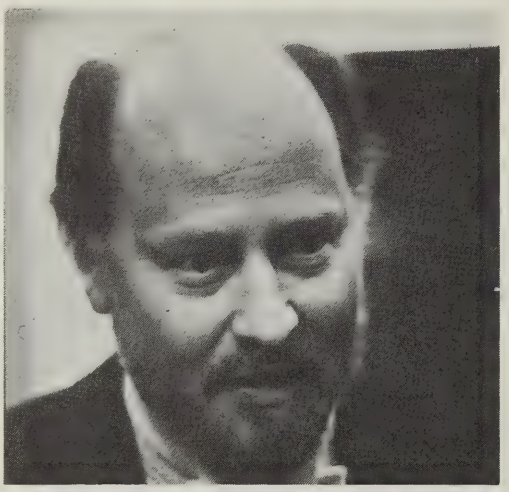
Gunther Schuller

Born in New York City in 1925, composer/conductor/educator/author/administrator Gunther Schuller was playing in the New York Philharmonic under Toscanini at sixteen, was appointed principal French horn of the Cincinnati Symphony at seventeen, was soloist with that orchestra the following season in his own horn concerto, and, by nineteen, had accepted a position with the Metropolitan Opera Orchestra. In 1959 Mr. Schuller resigned as solo horn of the Metropolitan to devote full time to composition, and he has received commissions from the Chicago Symphony, the New York Philharmonic, and, through a Ford Foundation grant, the Minneapolis Symphony. He has composed works for the New York City Ballet and the Hamburg State Opera, and his recent scores include a second horn concerto written for Barry Tuckwell; *Deaï*, a work for two orchestras premiered by the Boston Symphony and Toho School orchestras in 1978 and given its first American performance by the BSO and the Berkshire Music Center Orchestra at Tanglewood last summer; a trumpet concerto commissioned by the Ford Foundation for Gerard Schwarz; *Tre Invenzioni*, written for the twentieth anniversary of the Fromm Music Foundation; and a violin concerto written in 1976 for Zvi Zeitlin and commissioned by the Eastman School of Music.

Mr. Schuller's appearances as conductor have included among others the orchestras of Boston, Chicago, New York, Philadelphia, Cleveland, Los Angeles, and San Francisco, and, in Europe, the Berlin Philharmonic, London's BBC Symphony and Philharmonia orchestras, the French Radio Orchestra, and the Bavarian Radio Symphony. From 1963 through 1965, Mr. Schuller organized and conducted *Twentieth-Century Innovations*, a history-making concert series sponsored by the Carnegie Hall Corporation. He broadcast a weekly series of 153 programs on *Contemporary Music in Evolution* over New York's WBAI radio, later heard on seventy-seven stations throughout the country, and in 1973 he wrote and hosted *Changing Music*, a series on contemporary music produced for PBS by WGBH in Boston. His work with the New England Conservatory Ragtime Ensemble, particularly his reorchestrations of Scott Joplin works derived from the composer's long-lost *Red Back Book* and recorded for Angel records, was a major factor in the popular ragtime revival of the mid-seventies, and he conducted the Broadway premiere of Joplin's opera *Treemonisha* in October of 1975.

As an educator, Gunther Schuller taught French horn at the Manhattan School of Music from 1952 through 1964. From 1963 to 1965 he was acting head of the composition department of the Berkshire Music Center at Tanglewood, and in 1965 he succeeded Aaron Copland as head of the department, thereby becoming responsible for directing contemporary music activities at the BMC. He also served on the music faculty of Yale University as associate professor of composition, a post he left to become

president of the New England Conservatory of Music, where he remained from 1967 to 1977. Mr. Schuller is the recipient of numerous honors, including the National Institute of Arts and Letters Award, the Brandeis Creative Arts Award, two successive Guggenheim fellowships, the Darius Milhaud Award, the Alice M. Ditson Conducting Award, and the Rodgers and Hammerstein Award. He holds honorary degrees from Northeastern University, the University of Illinois, Colby College, Williams College, and the New England Conservatory of Music. Mr. Schuller is a member of the National Institute of Arts and Letters and the National Council of the Arts.



John Williams

John Williams was named the nineteenth conductor of the Boston Pops on 10 January 1980.
Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. Following his return to Los Angeles to rejoin his family, he began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman.
Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater, Kraft Theater,* and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre, Goodbye, Mr. Chips, The Poseidon Adventure, The Towering Inferno, Earthquake, Jaws, Star Wars, Close Encounters of the Third Kind, Superman,* and *Dracula.* He has recently completed his latest score for the sequel to *Star Wars, The Empire Strikes Back,* and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof,* and for his original scores to *Jaws* and *Star Wars.* This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

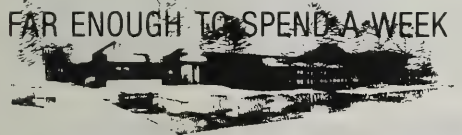
Mr. Williams's conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence.
Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as conductor of the Boston Pops on 29 April 1980.



Sherrill Milnes

Acclaimed throughout the world, American baritone Sherrill Milnes sings in every important opera house, with virtually every orchestra, and in solo recitals in major music centers everywhere. He is a leading baritone with the Metropolitan Opera, La Scala, the Royal Opera House at Covent Garden, the Vienna Staatsoper, the Chicago Lyric Opera, and the opera companies of Paris, San Francisco, Berlin, Hamburg, and Salzburg, and he makes frequent appearances at the Hollywood Bowl, Ravinia, Tanglewood, Wolf Trap, and Ambler festivals. A prolific recording artist, he has been engaged by every major record company and may be heard on more than fifty major recordings encompassing all areas of the vocal repertory. He has recorded and performed with conductors including Abbado, Böhm, Giulini, Kleiber,

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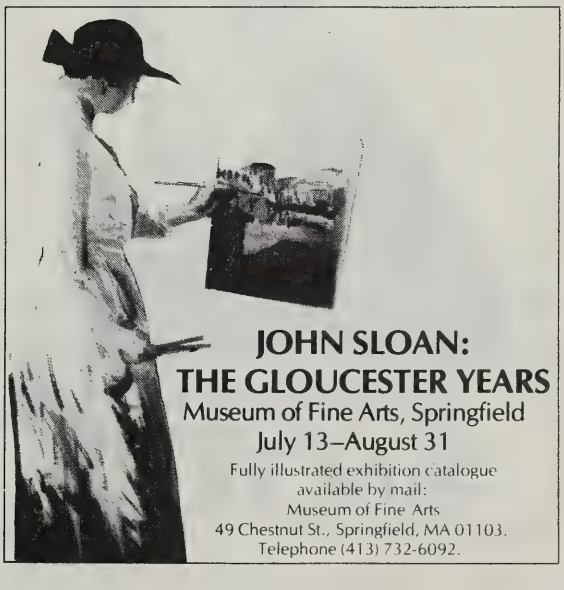
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Leinsdorf, Levine, Maazel, Mehta, Muti, Ozawa, and Solti; his recordings have won the Grand Prix du Disque, the NARAS and Edison awards, and numerous Grammys.

Mr. Milnes is the product of a mid-west farm in Downers Grove, Illinois; his career is strictly American-made, and his training included study at Tanglewood's Berkshire Music Center. His debut in a large opera house was with the Baltimore Civic Opera in 1961; he became an overnight star with his Metropolitan Opera debut in December 1965, and he has followed that debut performance in *Faust* with one triumph after another, opening the 1979-80 Met season with Iago in *Otello,* telecast live nationwide. Mr. Milnes's previous Boston Symphony appearances have included the Brahms *German Requiem,* Verdi's *Otello,* and Beethoven's Ninth under Erich Leinsdorf, Carl Orff's *Carmina Burana* under Seiji Ozawa, Beethoven's *Missa Solemnis* under Leonard Bernstein, an Ozawa-led Beethoven Ninth at Tanglewood in 1974, and performances of Mendelssohn's *Elijah* this past April in Symphony Hall. Mr. Milnes sang the role of Scarpia in the Boston Symphony's concert-opera presentation of Puccini's *Tosca* earlier this summer.

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Herbert Blomstedt

Swedish conductor Herbert Blomstedt was born in Springfield, Massachusetts, in 1927 and studied at the Royal Music Academy of Stockholm and the University of Uppsala. He continued his training as a conductor with Igor Markevitch at Salzburg, with Leonard Bernstein at Tanglewood, and at Juilliard, the New England Conservatory, Darmstadt, and Basel. Mr. Blomstedt made his conducting debut in 1954 at a concert of the Stockholm Philharmonic, with which he has since been a regular guest conductor. He has been principal conductor of the Oslo Philharmonic and since 1967 has been chief conductor of the Copenhagen Radio Symphony; in 1965 he was appointed professor at the Stockholm Music Academy. Mr. Blomstedt has conducted the Dresden State Orchestra since 1969 and in 1975 became its chief conductor; he has led that orchestra in concert tours to Japan, Austria, Italy, Sweden, Yugoslavia, Czechoslovakia, Belgium, and Russia and has recorded with it extensively. This is his first appearance with the Boston Symphony Orchestra.



Rudolf Firkusny

Rudolf Firkusny's musical elegance has set a standard in the classical repertory, and his brilliant technique and emotional projection have made him a much sought-after interpreter of romantic music all over the world. He is also the world's foremost authority on Czech music and the leading interpreter of music by Smetana, Dvořák, Janáček, and Martinů, many of whose works he has recorded. Mr. Firkusny was born in Napajedla, near Brno in Czechoslovakia. By the time he was five he had outstripped the teaching capacities of his native village and was sent to Leos Janáček, who plunged him into a highly unorthodox course of studies, sent him cookies, and took him to the premieres of his own works. He made his debut in Prague at ten and then went to Paris, where he was told by Alfred Cortot that he needed not a teacher, but a public. After studies with Artur Schnabel, Mr. Firkusny toured the United States in 1938 and made his Town Hall debut three years later. That same year, 1941, he played Dvořák's Piano Concerto, absent from the United States for sixty-five years, with Sir Thomas Beecham, the first of many revelatory performances of Czech

masterworks he was to play. Since then, he has made dozens of world tours, performed with most of the world's leading orchestras and conductors, and has made numerous recordings for RCA, Decca, Deutsche Grammophon, Columbia, Vox, and Candide. A United States citizen, he lives in Manhattan with his wife and two children.
Mr. Firkusny has performed with the BSO on numerous previous occasions, first playing Menotti's Piano Concerto in 1945 and, most recently, performing the Beethoven *Emperor* Concerto at Tanglewood in 1970.



Jan DeGaetani

Born in Ohio and a graduate of the Juilliard School, mezzo-soprano Jan DeGaetani's repertory extends from medieval, Renaissance, and Baroque music through French and German art song to the American lyrics of Stephen Foster and Cole Porter.
Ms. DeGaetani's performances of avant-garde repertory are known throughout the world, and her unusual ability to make listeners feel at home with new music has caused many composers to think of her as their most valuable salesperson. Besides a full schedule of recital and orchestral

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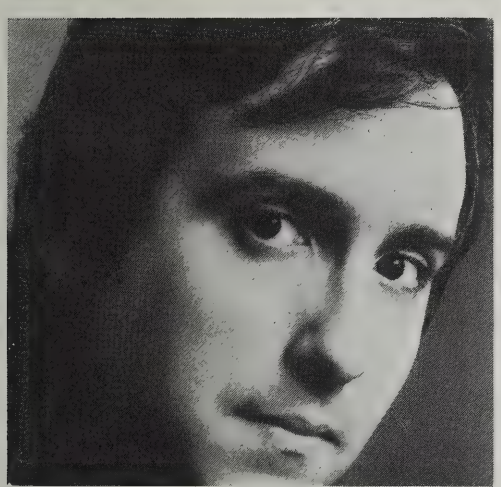
Liz Thompson, Artistic Director

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engagements, recent seasons have included premiere performances of works by William Schuman, Elliott Carter, Richard Wernick, Jacob Druckman, George Crumb, and Peter Maxwell Davies.

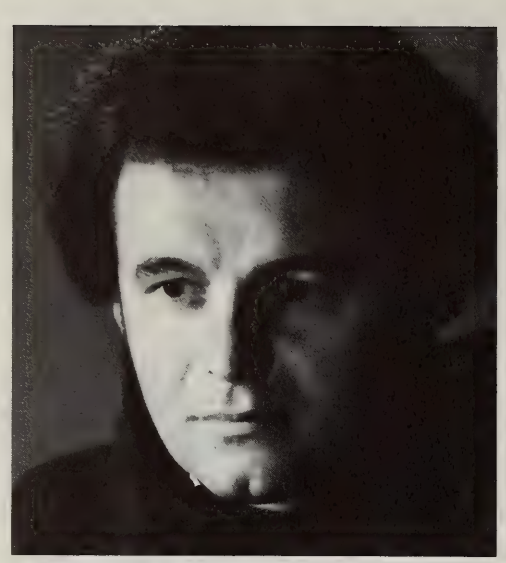
Ms. DeGaetani has appeared as soloist with the world's major orchestras, including those of Boston, Chicago, New York, San Francisco, Berlin, and Amsterdam. She has also performed with the BBC Orchestra and Pierre Boulez on a tour of Japan, and with the Contemporary Chamber Ensemble at the Adelaide Festival in Australia. Her list of recordings reveals the astonishing range of her repertory and includes music of Foster, Schubert, Schumann, Ravel, Wolf, Schoenberg, and Crumb, whose *Ancient Voices of Children* was written expressly for her. Ms. DeGaetani has been artist-in-residence at the University of Wisconsin and at the Aspen Music School, and she has taught at Juilliard and the Eastman School of Music. Her Boston Symphony debut was in October 1974 in Ravel's *L'Enfant et les sortilèges* with Seiji Ozawa; this past season she sang performances with the BSO of Dvořák's *Stabat Mater* in Boston and New York.



Neil Shicoff

At the Metropolitan Opera, tenor Neil Shicoff has distinguished himself as the Duke in *Rigoletto,* as Werther, and as Lensky in *Eugene Onegin;* he will sing Alfredo in a new Met production of *La traviata* next season. He has also been heard as the Duke with the Philadelphia Lyric Opera, the Welsh National Opera, the Hamburg Staatsoper, and the Munich National Theater, and as Werther with the Houston Grand Opera and in his debut at the Aix-en-Provence Festival. He has sung in *La bohème* and *Madama Butterfly* at Covent Garden, and he has also appeared with the Scottish Opera, the Cincinnati Opera, and the opera companies of Augusta and Detroit, all since his professional stage debut in 1975 in a Washington Opera production of *Salome.*

Born in New York, Mr. Shicoff was educated at the Juilliard School, where he was the first recipient of the Jennie Tourel Memorial Scholarship; he has twice been awarded the National Opera Institute Grant. Besides his Boston Symphony Orchestra debut in performances of Mendelssohn's *Elijah,* Mr. Shicoff's 1979-80 engagements included his debuts with the Lyric Opera of Chicago, the Winnipeg Opera, and the Pittsburgh Opera; the Verdi *Requiem* with the Buffalo Philharmonic; and those of Verdi and Dvořák at the Cincinnati May Festival.



Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center; it celebrated its tenth birthday this past April with performances in Symphony Hall of Mendelssohn's *Elijah.* Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of *a cappella* repertory under John Oliver in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* 20th-century American choral music; released last year, this record received a Grammy nomination for Best Choral Performance of 1979. The Tanglewood Festival Chorus may also be heard on a recent release from Philips records, Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances last year and recently named Best Choral Recording of 1979 by Gramophon magazine. Additional recordings with the orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* under Seiji Ozawa and Liszt's *Faust* Symphony with Leonard Bernstein. For New World records, the chorus has recorded Roger Session's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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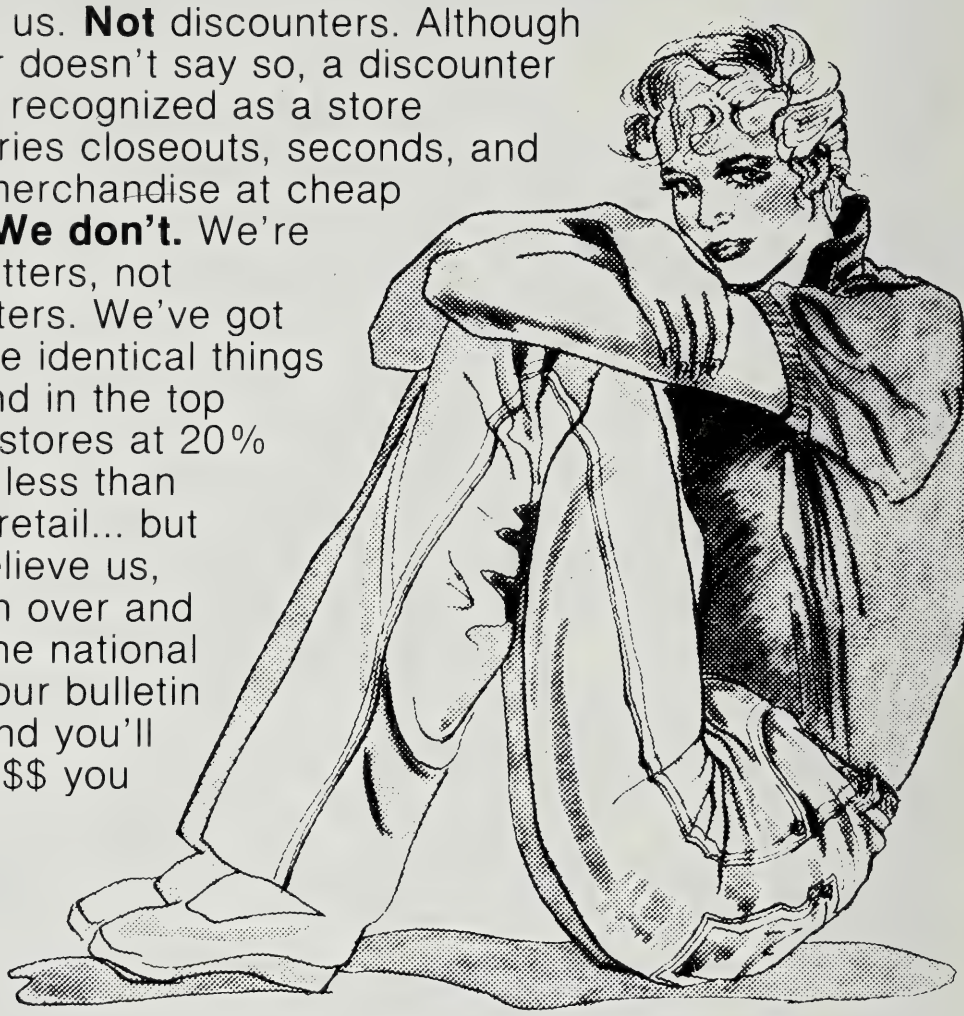


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John Oliver, Conductor

Sopranos

Cynthia Armstong
Virginia K. Bowles
Mary Robin Collins
Lou Ann David
Alice Goodwin-Brown
Charlene Lorion Haugh
Anne E. Hoffman
Alice Honner
Anne M. Jacobsen
Frances V. Kadinoff
Marjorie Katz
Sharon Kelley
Ann K. Kilmartin
Holly Lynn MacEwen
Betsy Moyer
Diana Noyes
Laurie Stewart Otten
Christine M. Pacheco
Charlotte C.R. Priest
Regina Raboin
Judith L. Rubenstein
Ana Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Elizabeth S. Tatlock
Selene Tompsett
Keiko Tsukamoto
Pamela Wolfe

Mezzo-sopranos

Gayna Akillian
Ivy Anderson
Maisy Bennett
Carole S. Bowman
Skye Burchesky
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Ellen Cutler
Catherine Diamond
Patricia V. Dunn
Ann Ellsworth
Dorrie Freedman
Rosanne Gervasi
Thelma Hayes
Leah Jansizian
Christianne King
Jane Lehman
Dorothy W. Love
Sharron J. Lovins
Honey Meconi
Patricia Weinmann Moran
Janice Avery Ould
Gail Rappoli
Linda Kay Smith
Ada Park Snider
Nancy Stevenson
Valerie Taylor
Normandy A. Waddell
JoAnne Warburton
Mary Westbrook-Geha

Tenors

E. Lawrence Baker
Sewell E. Bowers, Jr.
George J. Carrette
Paul Clark
Albert R. Demers
Daniel Doura
Joel Evans
Paul Foster
William E. Good
Robert Greer
Dean Hanson
Edward J. Haugh, Jr.
Wayne S. Henderson
Jim Hepp
Jack MacInnis
Frank Frederick Maxant
F. Brian McConville
David E. Meharry
Isham Peugh
Dwight E. Porter
Ernest Redekop
Robert D. Ruplenas
Robert Schaffel
Paul Scharf
Stephen Andrew Spillane
John Sullivan
Robert Towne
Richard H. Witter

Basses

David H. Bowles
Neil Clark
Charles A. Dinarello
Mark T. Feldhusen
Reese Gautschi
Verne W. Hebard
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Michael Krafka
Peter W. Lert
Henry Magno, Jr.
Frank G. Mihovan
John Parker Murdock
Francisco Noya
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Boston Boy Choir

Theodore Marier, director



In the sixteen years of its existence, the Boston Boy Choir has earned acclaim from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, recently singing in Mendelssohn's *Elijah* under Seiji Ozawa this past April and in Puccini's *Tosca* earlier this summer. The group has also participated in the Ozawa/BSO recording of Berlioz's *Damnation of Faust* for Deutsche Grammophon.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first Music Director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

Auditions

The Tanglewood Festival Chorus has openings in all sections for the 1980-81 season with the Boston Symphony Orchestra. Works to be performed include Leonard Bernstein's *Fanfare,* Theodore Antoniou's *Circle of Thanatos and Genesis,* and Bach's *St. John Passion* with Seiji Ozawa, as well as "Christmas at Pops" with John Williams.

Auditions will be held Wednesday, 3 September at 6 p.m. at the Boston University College of Basic Studies, 871 Commonwealth Avenue in Boston. No appointment is necessary; call (617) 266-3513 for further information.

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Friend
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Friends have the opportunity to attend over 40 concerts presented during the Tanglewood season by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music.

Also open to Friends without charge is the popular *Talks and Walks* series. The monthly *BSO* newsletter will be mailed to all friends throughout the year.

Donor
$50

In addition to all above privileges, Donors will receive *advance ticket information* and a ticket application form before the public sale of tickets.

Contributor
$100

A Contributing Friend will receive all above privileges and will also be invited to join the *Tanglewood Tent Club,* where bar service is provided and picnic space is available on concert days.

Sponsor
$150

The benefit of *special parking* in one of two lots close to the Shed is provided to Sponsors, who also benefit from all previously mentioned privileges.

Tanglewood business donors of $150 or more will be listed in weekend programs during the Tanglewood Festival season.

Associate
$250

Associate Friends, in addition to previously stated privileges, will be given a *Box Office Assistance Card* which can be shown at the box office when assistance with ticket needs is requested. Associates may have tickets held at the box office until one hour before concert time and may leave a priority ticket order for otherwise sold-out concerts should tickets become available.

Patron
$500

Seranak, previously the home of the late Serge Koussevitzky and his wife Olga, will be the setting for *pre-concert suppers,* available to Patrons on Friday and Saturday evenings at a fixed price. Parking space for Patrons dining at Seranak will be held in the appropriate box parking lot. All other privileges mentioned above are also included.

Guarantor
$750

In addition to all above privileges Guarantors will be invited to a *luncheon at Seranak in July* to meet the recipients of their fellowships.

Benefactor
$1,500

Benefactors will have all the privileges of Guarantors, but will be *sole sponsors of Berkshire Music Center fellowships* and will be listed in the Tanglewood program. They will also be invited to audit selected classes and rehearsals of the Berkshire Music Center.



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